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ABSTRACT

This booklet was developed from the premise that the activity of drama is central to a child's language experience. Its purpose is to help the classroom teacher initiate drama activities, understand the relationship of the activities to one another, use drama activities as an integral part of the classroom curriculum, and determine whether the drama program is accomplishing its intentions. The booklet begins with a foreword, notes for teachers and administrators, and an introduction. The first section, "Acting," contains an overview as well as the concepts, goals, and activities for the exploration of movement, speech, and improvisation. The second section, "Playmaking," contains an overview and concepts, goals, and activities for the exploration of plot, character, theme, and dialogue. The final section offers instructional guidelines and goals for the audience, another essential component of the art of drama. (TS)

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SPOTLIGHT ON DRAMA IN THE CLASSROOM K - 6

Goals

Language Experiences

Evaluation

Frank B. Brouillet, State Superintendent of Public Instruction, Olympia, Wa.

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FOREWORD

This publication is a supplement to the Drama Education Guidelines published by the office of the Superintendent of Public Instruction in 1972. That document provided an overview of the various components of drama instruction: some selected objectives and activities, suggestions for the development of a drama facility and recommendations for teacher preparation. Classroom teachers, however, indicated that more help was needed in developing a suitable drama program specifically for the elementary school. This document has been developed in an attempt to meet that need.

The writers are particularly concerned that the performing arts continue to be viewed as an intrinsic part of the educational process. The performing arts must not be shunted off to the side of the curriculum, but should be integrated into the regular pattern of activities children are experiencing. Hopefully this document will assist in achieving that goal.

The Writers

ACKNOWLEDGMENTS

Special appreciation is due to the

HIGHLINE SCHOOL DISTRICT

LAKE WASHINGTON SCHOOL DISTRICT

TACOMA SCHOOL DISTRICT

for their willingness to recommend an outstanding elementary teacher for participation in this project.

A special appreciation is also extended to those University of Washington students who compiled the bibliography for this publication.

Charles Blondino
State Supervisor, Language Arts
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Public Instruction

Note for Teachers

Normally "drama" is defined as the production of a play for an audience. Drama is that, but it is so much more than that. The writers would like you to think of drama as a process of involving persons in imagining, creating, impersonating and communicating. Participant learns about what people are and what they can become, what I am and what I can become. More specifically, when children are reading about characters, can they assume the role of a character and speak from the point of view of that character? What an opportunity for improving reading comprehension and sensitivity to the written word by providing an opportunity for the children to reflect on how a character thinks and feels!

The writers see performance, then, both as product and process: the outcome might be a production for others, the outcome might be participation in a variety of improvised situations performed within the classroom involving classmates and oneself. This volume emphasizes the latter; it stresses participation with purpose. We hope it is helpful to you in providing a classroom where children learn from books, from others and through their own experiencing.

Note for Administrators

The goals and activities in this book will help your school relate to broad system goals such as those found in Goals for the Washington Common Schools or the Phi Delta Kappa Educational Goals and Objectives. More specifically, active student involvement in drama can help in those affective areas (e.g., "the student values his own uniqueness") so difficult to assess but so vital to a successful school experience.

In several sections of this publication the student experiences have been cross-referenced to course goals in several Tri-County Course Goal collections to help educators integrate drama within the language arts curriculum as well as with other disciplines. Where feasible, goals from the collections were used in developing this guide. Where such goals were lacking, the committee created them. If you will turn to a page in MOVEMENT EXPLORATION, in the right hand margin there is a subject area and a code number. The subject area relates to a course goal collection and the code relates to a section in that volume's taxonomy. The writers avoided listing a goal after each activity; the listings are suggestive rather than exhaustive.

If teachers do not feel comfortable working with drama goals and activities, may we suggest that there are numerous educators with strong backgrounds in drama who would be willing to provide inservice training. For help contact either a college or university, or the President of the Washington Association of Theatre Artists, or the office of the Superintendent of Public Instruction or one of the writers of this guide. There is a sizable group of trained drama educators who are very willing to be of help to you and your staff.

INTRODUCTION

This publication has been developed from the premise that

Rationale

THE ACTIVITY OF DRAMA IS CENTRAL TO A CHILD'S LANGUAGING EXPERIENCE.

Each child is uniquely himself. Yet each child is fundamentally similar to all other children. Each one has universal imaginings, yearnings, conflicts, hopes, dreams. Each child thinks, feels, acts and interacts with people, things and ideas.

By nature, a child expresses through "dramatic play." A child imagines, impersonates, imitates "something in life" by improvising actions and words. These processes are natural. According to Piaget and his fellow researchers a child's natural inclination to become involved in "dramatic" or "symbolic play" is one of the modes used to foster the development of intellectual and languaging processes.[1]

Background

This publication is an effort to share points of view on how to involve children in the activity of drama. For a comprehensive discussion of the underlying philosophy, please examine Drama Education Guidelines, published in 1972 by the office of the Superintendent of Public Instruction. That document was prepared by a committee of the Washington Association of Theatre Artists (WATA) in cooperation with personnel in the office of the State Superintendent of Public Instruction. It was this publication that spearheaded the need for the present guide which focuses on drama goals, activities and assessment procedures.

Purpose of publication

The purpose of this publication is to help the classroom teacher

1) initiate drama activities;

2) understand the relationship of the activities to one another, to the goals of the teacher and to the interests and capabilities of children;

3) use drama activities as an integral part of the classroom curriculum rather than as an appendage;

4) understand that the art of drama is formed and performed by human beings for other human beings;

5) determine whether the drama program is accomplishing its intentions.[2]

1 Also see "Nature of the Drama Curriculum," DRAMA EDUCATION GUIDELINES, Kent Gallagher, Editor, Office of the Superintendent of Public Instruction, Olympia, Washington.

2 See pp. 12-25 of DRAMA EDUCATION GUIDELINES for additional samples of concepts, objectives and activities.

Organization of publication

This publication focuses on the three essential components of the art of drama: ACTING, PLAYMAKING, AUDIENCE. Activities and goals for ACTING are organized into the elements of MOVEMENT EXPLORATION, SPEECH EXPLORATION and IMPROVISATION EXPLORATION.

PLAYMAKING activities are organized into the elements of PLOT, CHARACTER, THEME and DIALOGUE.

AUDIENCE activities are also included.

Activities are also interrelated to other subject areas of the elementary curriculum. To show this relationship, some activities have a designation on the right margin which indicates the specific aspect of another discipline to which this activity applies.[3] A drama activity will often relate to the needs of other discipline areas such as health, reading or social studies, as well as meeting ACTING and PLAYMAKING needs. More important, the disciplines themselves need to be interrelated around human needs, interests and conditions. Drama activities can be the languaging experience which brings these elements together.

Criteria for selecting activities

Each activity is child-drama-goal oriented, and was selected to

1) involve each child with a specific goal focusing on a basic drama concept;

2) provide a variety of language skills and processes (such as acting, interacting and performing);

3) take place in a planned environment;

4) prepare a child to actively participate.

Suggestions for classroom use

1) time allocation

Children are often unable at the outset to concentrate their full attention on the activities, so several ten to twenty minute periods each week are recommended. However, as children progress from simple to more complex activities and become involved in the processes of playmaking, longer rather than shorter periods of time are needed.

2) conceptual learning

Teaching of several concepts in concert appears to result in stronger learning than the teaching of concepts in isolation. A teacher might focus children's learning on an exploration of MOVEMENT, SPEECH and IMPROVISATION concepts concurrently. For instance, in a thirty-minute period, ten minutes might be allowed for an exploration activity from each area.

3) cautions on use of goals and skills

Avoid viewing goals, skills and activities in a linear manner. Some goals and skills are prerequisite to others; for instance, movement and speech exploration activities normally precede playmaking activities. But other goals and skills function independently -- locomotive activities (skipping, jumping) may precede or follow non-locomotive activities (creating a mask with your face). Try not to be too arbitrary!

3 See the "Note for Administrators."

4) teaching procedures

It is assumed that teachers will use the methods, procedures and strategies that are most effective for their students. However, because of the nature of a child's involvement in acting and playmaking, some suggestions for general procedures may prove useful. MOVEMENT EXPLORATION is an effective way to begin each drama class because the child tends to relax and become more receptive to sensory stimuli. Following the movement warm-up, the main activity is presented. The teacher clarifies the goal and answers any questions the children may have. Children then explore the activity with the aim to achieve the stated goal. Following the exploration, the experience is always evaluated. This is done by the participants in the activity, for it is important for a child to learn to become self-evaluative.

Assessing a drama program

Any drama program assessment scheme should focus, first, on the child using body and language in the dramatic form and, secondly, on the child's understanding of the dramatic process. Here, then, are some suggested assessment activities:

Student assessment options

1) classroom assessment

1. Most student performances can be reasonably assessed in a simple yes/no fashion. If the goal states that "the student is able to improvise physical actions that are true to imagined circumstances," then the participant/teacher/audience determines whether the participant has accomplished that goal through at least one activity. Obviously the emphasis must be to build on what each child can do and to encourage further growth. Student success will occur very naturally if appropriate goals are selected and if the activities are based on the teacher's diagnosis of student capabilities.

2. Students as performers and/or active observers should be able to determine whether a given goal has been reasonably reached. This self/audience evaluation is a critical factor in helping students develop clearer expectations for themselves of what constitutes achievement.

3. Specific behavioral objectives may be used within these guidelines:

   a) Avoid mandating very specific tasks for all children when variation in performances will accomplish the intent. Let your goals act as the structure for creating, but allow the student creations to vary.

   b) Treat behavioral objectives as indicators as to whether or not goals were achieved. Within this perspective, any of several performance indicators might be acceptable.

c) Encourage the child to state his own objective and accomplish it.

d) Encourage the performer and/or his audience to determine if the objective was accomplished.

4. Letter grades, if they must be used, should reflect the child's growth in relation to his own capabilities. Evaluation should be a means to identify successes and development as well as to help chart future possiblities.

5. Avoid approval/disapproval value judgments about the student; instead, focus your comments on the achievement of the task.

Program assessment options

2) program assessment

These evaluation questions and strategies might be considered when determining the effectiveness of a school or district program.

1. Are there drama goals for the schools? for the district? Some sort of curriculum statement is needed to legitimize drama learnings in the curriculum. Such statements should be related to broad district goals.

2. Can teachers determine (diagnose) the approximate level of "dramatic play competency" of a student? Can the student perform with others as a part of a whole class ("We are reeds in a heavy wind...")? as a distinct character among others? alone in a pantomime? Can he identify a plot? Can he create a plot with others? by himself?

3. Do classroom programs include reasonable opportunities for students to become actively involved in drama activities? Granted that drama activities ought to be a part of the curriculum, then are they? A simple description of drama activities used in a classroom, or an occasional student presentation to others, can be indicators that children are participating in appropriate activities. Without active participation the skills cannot be learned.

4. A principal, consultant or head teacher might gather the goals teachers say they are using. In faculty meetings a drama goal can be displayed and teachers asked to assemble in trios for 10 minutes. The teachers might identify four different ways to work toward that goal in their classrooms. Can teachers identify various language experiences designed to meet the goal? Our imagination and perceptions may need to be challenged as well as those of children.

5. One day a week ask 10 teachers this question: "What are your language instruction activities for today?" Do the responses suggest most language learning is book-centered? experience-centered? Are the teachers satisfied with the balance?

3) learning theory assessment

Even with a teacher's understanding of students, goals and experiences there may still be a lackluster, unmotivating program if learning principles are not used purposefully. There are several excellent sources for describing principles of learning. Our purpose can be served by simply mentioning some of the key principles and raising questions about them.[4]

GOALS/OBJECTIVES

Do you have a clear objective in mind for your students?

Do your students know why they are involved in these language experiences?

MONITORING

As you help the class move through its experiences, are all the children moving with you?

Can the assignments be varied to build on the capabilities of students achieving at different levels?

MOTIVATION

Is the learning experience at a level of difficulty that it is both reasonable to achieve and challenging?

What are some ways of helping children to know how well they are doing?

What are some ways of capitalizing on student interests? student initiative?

RETENTION

Is there a schedule of events that will help you build on what has already been taught?

Why would a child want to remember what he has learned in his drama activities? Because they were enjoyable? insightful?

TRANSFER

Are there some past student learnings upon which you can build to quicken present learning?

How can present learning be used to enhance future learning?

4 These questions are based on principles of learning described in "Theory into Practice" materials developed by Madeline Hunter, Principal, University Elementary School, U.C.L.A. For further information write TIP Publications, El Segundo, California. For information about the "Theory into Practice" program in the State of Washington, contact Roberta LaCoste at the Office of the Superintendent of Public Instruction, Olympia, Washington.

ACTING

Acting is one of the child's modes of learning and developing. By nature a child acts out thoughts and feelings in "dramatic play." In this natural learning process the child spontaneously uses the entire self--body, mind, feelings and voice.

Experiences in acting are designed to help the child discover that the self is the means of expression in drama. Through continued activities the child gains skills and concepts necessary to consciously use self to act out actions and words for imagined characters.

Acting experiences emerge from three basic elements of acting: MOVEMENT, VOICE and IMPROVISATION.

MOVEMENT

EXPLORATION

Learning Concept

A child's environment is filled with movement. Things move. People move. A child moves. Every human being moves in a unique rhythm in relationship to thoughts, feelings, needs, wants and purposes.

Movement is a basic human means of expression. The child's body is a medium of expression. By exploring the potential for expressive body movement, a child begins to learn how to use movement to express thoughts and feelings, and how the ability to control movement enhances expressiveness. Through a variety of experiences the child will learn that movement exploration is not restricted by mores, sex or customs.

GOALS

I. Locomotion and Non-Locomotion
The student knows that self-expression is enhanced by control of the body and its movement.

II. The student is able to control body and personal expression by moving in relation to weight, space, time and flow.

III. Group Relationships
The student is able to move harmoniously with other persons in pairs, trios, quartets and larger groups.

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EXPERIENCES:

1. Mirrored Hands: Two children put hands up to each other, almost touching, and move hands to follow each other's movements. One child imagines himself to be the mirror, the other person stands in front of the mirror to make slow movements to see if the mirror may follow exactly. Children are instructed to use, in turn, movements of the hands, arms, head and legs; children are instructed to alternate the roles of mirror - person frequently throughout the activity.

Physical Education: Games of Low Organization (3.2)

2. Nonverbal Vocabulary: Children express different feelings and attitudes through their hands. Children are asked to imagine each hand is a puppet expressing the same feelings at the same time. As they do this, they should become aware of how the hands of others express the same feelings in different movements. Adapt vocabulary to children's level of understanding.

Language Arts: Dramatic Play (6.2.4.1, g.1)

Language Arts: Perception Concepts (7.1, g.3)

First show that the puppets are alive and active. . .
Now silent and still. . .
Express happiness (Remember a time when you were happy). . .
Now be shy. . .
Dont't be too rough as you express anger at each other. . .
Now show care and concern for each other. . .
Now express joy and happiness to each other. . .
Now be sad and depressed, first alone, then together. . .
Now express acceptance. Show you want to talk with each other. . .
Now show a different feeling that your puppets have such as being lonely, fearful, hateful. . .

Now that the children have a "vocabulary," they can have a conversation with their hands. Encourage them to see how much they can communicate with their hands, by first deciding what they will talk about such as the weather, the news, sports, hobbies, earning money, favorite TV programs.

3. Follow the Leader: One child is chosen as "it" and leaves the room. Then a leader is chosen from the remaining children, who are standing in a circle. The leader starts a movement, such as clapping, and "it" is asked to return. The leader keeps changing the movement and "it" has to guess who is the leader. "It" is allowed three guesses, and if incorrect all three times, the child is "it" again. However, if the guess is correct, the person who was leader has to be "it." Instruct the children to use, in turn, movements of the hands, arms, legs (feet), head and waist.

Physical Education: Games of low Organization (3.2)

4. See if you can bend each of your body parts slowly back and forth as you hear your teacher name each one: fingers, wrist, elbows, shoulders, neck, head, eyes, mouth; toes on one foot; knee, waist, back. Now can you bend them more quickly as you listen to your teacher name them? Now see if you can keep each body part bending as you add a new body part. Repeat as before at a pace that seems to be within the capabilities of the children.

Physical Education: Locomotor Skills (1.1, 1.12)

Language Arts: Gross Motor Coordination (4.2.1.1)

Teacher does the same with the body movement of twisting and turning, stretching and shaking. Children are asked to do these in relationship to differences in time (fast, slow), weight (heavy and lightly) and space (levels: high-low-medium).

Physical Education: Locomotor Skills (1.1, 1.12)

Language Arts: Gross Motor Coordination (4.2.1.1)

5. Body Parts and Directions

Look at your hands, and your arms. Reach your hands and arms forward into space as far as you can. Bring them back and reach out as far as you can backwards.

Physical Education: Locomotor Skills (1.1, 1.12)

Let one hand lead your arm sideways into space. Let that hand bring your arm back to your side. Let the other hand lead your other arm sideways into space. Now let that hand bring that arm back to your side.

Language Arts: Gross Motor Coordination (4.2.1.1)

See where your hand can lead your eyes as you move your hand and arm slowly in the air up high, low down in front of you and now back up to your side.

See where your hand can lead your eyes as you move your hand to make a large circle in the air in front of you. See if your hand can make a different shape in the air. Can your hand make the shape of a triangle? a square? the first letter of your name? the shape of the numbers from one to ten? etc.

Tramp your feet on the floor where you are standing to the sound of the drum. Listen to the drum. If the drum beats loudly, tramp your feet loudly. If it beats softly, see if you can match the beat of the drum with your feet.

Music: Rhythm (1.1, g.6)

Kick one foot forward. Now kick it backwards. Now kick it sideways. Now do the same by kicking your foot in slow motion. Now in fast motion. Now heavily. Now lightly.

Now slowly lift your leg up in front of you. Slowly bring it back down again to the floor. Slowly lift your leg up backward. Slowly bring it back down again. Now slowly lift your leg up and sideways. Now back again. Now lift your leg and step forward slowly, backward slowly, sideways and now walk round and round in a small circle slowly.

The students are asked, "How many ways can we travel from one end of the room to the other?" The class will suggest ways of going such as walking, skipping, running, crawling, etc.

Physical Education: Locomotor Skills (1.1, 1.12)

Teacher then states, "Show how many different ways you can travel through the space of the room keeping as close to the floor as possible."

Physical Education: Locomotor Skills (1.1, 1.12)

Imagine the sky has fallen and the top of it is now at your waist--get your head under the sky.

How many ways can you travel as you imagine you are going home from school?

Move across the room as many ways as possible, going from a high level to a low level.

6. Imagine you are*

crossing a small brook in the woods--
balance carefully on stepping stones;
walking up the stairs;
parading as toy soldiers;
walking in deep snowdrifts.

Physical Education:
Locomotor Skills
(1.1, 1.12)

Language Arts:
Dramatic Play
(6.2.4.1, g.1)

Run as if you imagine you are

chasing a hat blown by the wind;
late in getting home on time;
running and jumping into a pile of leaves;
running with a kite blown by a gusty wind.

Hop as if you imagine yourself to be

playing hopscotch;
trying to keep warm in the freezing cold winter;
holding an injured foot after painfully stubbing your toe.

Jump as if you imagine yourself to be

jumping higher than an airplane;
jumping rope;
a jack-in-the-box jumping out after winding himself down inside of box.

Skip as if you imagine yourself to be

Little Red Riding Hood skipping to Grandma's house;
skipping home after school;
skipping with a partner in time to music.

Leap as if you imagine you are

running through the woods and you come upon a fallen log that must be leaped over;
leaping over a hurdle;
leaping to the other side of a brook.

Gallop as if you imagine you are

a slow, easy, lady's horse;
a high-stepping, spirited horse;
a clumsy farmer's horse.

*Slightly modified from Elementary Physical Education, Grades 1-2-3. Tacoma Public Schools. 1966.

7. Walking

Walk quickly from where you are to the end of the room and back again.

Physical Education: Locomotor Skills (1.1, 1.12)

Walk slowly from where you are to the end of the room and back again.

Walk lightly from where you are to the end of the room and back again. (Repeat with heavy walking.)

Walk with the littlest steps on your tiptoes from where you are to the end of the room and back again to your place. (Repeat with large steps walking on the heels of your feet.)

Can you walk in a circle, the largest circular path you can walk in, within the space of this room?

Can you walk in a circle, the smallest circular path you can walk in, within the space of this room?

While walking, can you change directions when you hear the drum sound one sharp beat? Each time you hear a beat see if you can change a direction of walking. Each time you hear two beats see if you can change direction and levels of space as you walk.

Language Arts: Casual Listening (7.5.1, g.4)

See if you can walk through the space of the room in a large figure eight (8), now in a small figure eight (8). Can you walk in space in the pattern of the first letter of your name? the pattern of the last letter of your name?

Physical Education: Locomotor Skills (1.1, 1.12)

Walk on the inside of your feet as you follow a leader through the room; on the outside of your feet; on your toes; on your heels; on a low level, on a low level with hands on a high level. (The teacher will give the directions after the children have walked for several steps in a specific way.)

Language Arts: Gross Motor Coordination (4.2.1.1, g.1-3)

8. Running

Can you run lightly through the space of the room, cutting through all of the space, from the time you are given the signal "begin" until you hear the signal "stop"?

Moving on a low level, can you run lightly through space until you hear the drum beat, and then change directions?

Can you run heavily through the space of the room, and change directions every time you hear the drum give one loud beat?

Language Arts: Auditory Discrimination (7.5.2, g.5)

Half of the class will be asked to move out into the space of the room and sit down an arm's length apart. The other half of the class will be asked if they can run through all of the space among their classmates without touching a classmate or a runner.

9. Jumping

Can you jump forward? backward? sideways to one side? sideways to another side?

Physical Education: Locomotor Skills (1.1, 1.12)

Can you jump from one foot to the other in one big jump? in one little jump?

Can you jump forward and then backward using both feet together? Can you do this in a big jump? a little jump?

How high can you jump from a standing position? from a running position?

Run as far as you can by starting from one end of the room and then jumping when you hear the drum beat.

Can you run lightly, jump when you hear the drum, and land lightly?

10. Skipping

Skip from where you are to the end of the room and back again as quickly and as lightly as you can without touching anyone.

Physical Education: Locomotor Skills (1.1, 1.12)

Skip to the end of the room and back again by lifting yourself as high as possible off the floor. See if you can skip lightly and quickly.

Skip through the space of the room in a circular pattern in a slow motion.

Skip lightly in a small circle without bumping into anyone.

See if you can skip forward five steps and then backward five steps without bumping into anyone.

See if you can skip from where you are to the end of the room by taking as few skips as possible. Skip quickly as you do this.

See if you can skip back to your place by skipping in slow motion and taking as few skips as possible. Skip slowly.

Skip to the rhythm of the music through the space of the room and let your hands move in whatever way you wish as you continue to skip until the music stops.

Music: Dance (7.12)

11. Pass the Mask*

Non-Locomotion: Have children sit in circles of six or seven. Ask one child to create a "mask" using only facial expressions. The next student in the circle imitates the mask, then turns to the student on the other side and creates another mask.

After going around in circles, students can discuss what masks were created, what they appeared to signify, how the students felt when confronted by the masks and when creating them.

Language Arts: Perception Concepts (7.1, g.5)

Become the Mask: After practice in imitating and creating masks, ask students to close their eyes and re-create one of the masks in the group or a new one. Then ask them to become their masks--if the mask is angry, become angry, if pleasant, become pleasant. Have the students close their eyes and begin to make soft sounds imitating their new masks. Ask students to become aware of their feelings with their new masks. Ask them to make their sounds louder for a short while. Then have them open their eyes and, still with their masks on, make noises that interact with others in the group.

Health: Concept of Self and Others (1.431, p. 10, g.2)

Language Arts: Interpretation (6.2.8.1, g.10, g.11)

12. Floor Points

Each part of the body that touches the floor is considered a point. The child is told to move in space on 2 points: 2 feet or 1 hand and 1 foot; 3 points: 1 knee, 1 elbow and one foot; 4 points; 5 points, etc.

13. In Your Space

Each child has a space and is told no one can move into that space nor can the child enter anyone else's space. The child is then to move body parts in as many different ways as possible in that space.

*Adapted from Awareness, John O. Stevens, 1973, paperback, $1.95, Bantam.

14. Move Non-Locomotively

Every child is instructed to make-believe each one of them is trapped inside a large plastic ball. Instruct the children to move their bodies, all parts at once, in different ways each time they hear two claps to explore the place in which they are trapped.

Language Arts: Dramatic Play (6.2.4.1, g.1)

While in their balls ask the children to try to get out by using, in turn, their feet, hands, body. After trying hard and becoming fearful and exhausted, instruct the children to try to hide while still in their balls. After resting, ask each child to move to find a way to break out of the ball.

15. Robots and Rag Dolls

Teacher will ask each child to find a space in the room where the child is free to move without touching any person or thing. Teacher will explain, "Today you are going to imagine you are robots. Close your eyes and concentrate on imagining what your robot looks like. Where is it? How does it move? Why does it move? When you're ready, be a robot moving as it does."

While children are imagining themselves to be robots, teacher will say, "Freeze and relax. Now, think of a rag doll. Think how the rag doll would move. When you're ready, change from a robot to a rag doll, and move as the rag doll does."

16. Dancing Animals

Children will be asked to think of a specific animal and move as that animal does. Each will choose an animal and move as that animal does in a variety of situations such as: searching for water, or food, taking a bath, playing, etc. If children are studying animal life, have them choose an animal they are studying and explore the animal in different environments and motives.

Variation: Dance as the toys in a store window.

17. The Pencil

The teacher will say to the whole class, which is randomly spaced about the room - "Imagine you're a pencil, and that someone is writing with you on a sheet of paper. Concentrate, and when you're ready, be the pencil. Now, suppose that someone is writing very hard on a sheet of paper. Be the pencil. Now your someone is writing very softly. Oops, there's a mistake. Erase the mistake. Back to work--your someone is pressing so hard your lead broke. How would you act? Now, you're being sharpened. What do you do? Show with your whole body. Now, write one word on a huge sheet of paper."

Language Arts: Dramatic Play (6.2.4.1, g.1)

18. Bed Springs

The teacher will say, "Imagine you are a metal spring (in a chair, a machine, etc.). How do you move? Think about it. Now, concentrate on being a bouncy spring. When you're ready, be the spring. Now, concentrate on being a squeaky machine. Be the machine moving as this machine moved. Use the squeaky sounds."

After each group has been an individual spring, form the class into small groups (5-6) and have each group pantomime for the others a machine. Give small groups 3-4 minutes planning time before reconvening for presentations. Use movements and sounds.

SPEECH
EXPLORATION

Learning Concept

Speech is a basic human means of communication. Speaking is essentially a social action. It is a developing process interrelated with the processes of thinking, feeling and learning. Speech is acquired as the child develops and interacts with environment. To develop languaging potential, a child must use language frequently in a variety of different kinds of experiences. The child must become aware that language can be extended, heightened and shared.

GOALS

I. Listening Attentively
The student is able to demonstrate an understanding of speech in verbal and nonverbal ways: by paraphrasing or perception checking, by expanding an idea or by performing an action suggested by the words.

II. Listening Attentively
The student is able to hear and interpret the sound of the environment by repeating the sounds heard, by inventing sounds that correspond to those heard or by performing an action suggested by the sound.

III. Clarity of Speech
The student is able to articulate, enunciate and pronounce words in a manner easily understood by others.

IV. Flexibility in Speaking Pattern
The student is able to alter his or her speaking pattern so that it corresponds to those of characters role played.

V. Audibility
The student is able to maintain audibility while speaking in contrasting volumes of softness and loudness to an audience.

VI. Spontaneous Speech
The student is able to make spontaneous responses to other people in dramatic situations.

GOAL I

Listening Attentively

The student is able to demonstrate an understanding of speech in verbal and nonverbal ways: by paraphrasing or perception checking, by expanding an idea or by performing an action suggested by the words.

EXPERIENCES:

1. One child relates a short story to another child. The second child repeats the story to the first, this time adding adjectives to the story (i.e., "I saw a cat." "I saw a gray cat.").

   Reverse the situation.

   Language Arts: Affective Listening (7.5.4, g.1)

2. The teacher reads aloud a factual selection about an animal to children. Afterwards, the children have a contest to see who can remember and relate back the most facts.

3. The teacher reads a selection which describes an emotional reaction on the part of a character. Students describe in their own words what they perceive to be the feelings of the character.

4. Gossip: Students all form a circle. One person starts a three to six word message by whispering in the person's ear next to him. That person passes it on to the next, and it continues likewise until it has passed all the way around the circle. The last person to receive the message states orally what he heard, the leader then restates the original message.

GOAL II

Listening Attentively

The student is able to hear and interpret the sound of the environment by repeating the sounds heard, by inventing sounds that correspond to those heard or by performing an action suggested by the sound.

EXPERIENCES:

1. Use the Kodaly Method* with children and see if they can repeat exact beat given by teacher.

   Music: Tempo (1.15)

2. Play a record of various sounds. Have children try to mimic these sounds, using only their own voices.

3. Have the children listen for several things that make the same sound, i.e., a buzz (flies, mosquitoes, lawnmowers, a distant airplane).

4. Have a tray with several objects on it. Blindfold a child, drop each object--see if the child can identify which object was dropped. Then see if he can mimic the sound using only his voice.

*For an explanation of the Kodaly Method see your school music instuctor.

GOAL III

Clarity of Speech
The student is able to articulate, enunciate and pronounce words in a manner easily understood by others.

Language Arts: Use and Control of the Voice (6.1.1.1, g.7)

EXPERIENCES:

1. Have children divide into teams of six. Whisper to each team leader a tongue-twister which would be new to the children, i.e.,

   Betsy Boggs buys brown, bumpy bugs because they bite.

   Jim Jones jumps jolly jam jars jokingly each January.

   Neat Nancy and nearby Ned never needle gnats.

   The purpose of the game is to have each child listen to the twister being spoken by the member preceding him. The child must repeat it to the following person. The first team whose last member successfully repeats the tongue-twister scores a point for his team. Continue the game until each member has had a chance to be the team leader.

2. The pupil repeats a certain phrase starting slowly, and then increasing speed. In rapid speech each sound should still be heard distinctly. Example phrases:
   A. oo/ee/kicker/gagger
   B. lilly/lally
   C. ticker/tacker/digger/dogger

3. The child memorizes a short poem, such as "Galoshes," and recites it to a group of pupils. The poem may be acted out as well.

   GALOSHES
   Susie's galoshes
   Make splishes and sploshes
   And slooshes and sloshes,
   As Susie steps slowly
   Along in the slush.

   They stamp and they tramp
   On the ice and concrete,
   They get stuck in the muck and the mud;
   But Susie likes much best to hear

   The slippery slush
   As it slooshes and sloshes,
   And splishes and sploshes,
   All around her galoshes!

Language Arts: Use and Control of the Voice (6.1.1.2, g.5)

In pairs, children role play the following situations:

1) A quarrel between a clerk and a shopper about the price or quality of a particular item.

2) Friends agreeing about how good/bad a movie just seen was.

3) A bad-tempered man buying something from an almost deaf stall keeper.

4) A kind grandmother buying something from a deaf stall keeper.

5) A whiny child buying from this keeper.

6) A hurried mother buying from this keeper.

7) Two boys sharing a secret about another who is only three feet away.

8) A little girl talking to her grandmother over the phone telling her about the Christmas gifts she received.

9) A wife asking her tired husband who's just gotten home from work to move some heavy furniture.

10) A wife asking her husband who's been home all day to do the task above.

11) A father reprimanding a naughty child.

12) A mother comforting a child who has to have stitches for a cut he's just received.

After a field trip to the zoo, or a unit on animals:

1) Let each child select an animal to portray.

2) Now you are the animal. Take on the physical qualities of the animal, move around as this animal, make the sounds of this animal when it is hungry, when it is frightened.

3) Now you are a child again but inside you are still your animal. Put your animal's characteristics and sounds into your human actions and speech. Keep your animal's rhythm in your bodies, and sounds in your talk: as you order a hamburger, when you call your friend on the phone.

GOAL IV

Flexibility in Speaking Patterns
The student is able to alter his or her speaking pattern so that it corresponds to those of characters role played.

Language Arts: Use and Control of the Voice (6.2.3.2, g.1)

EXPERIENCES:

1. Play records of comedians such as Bill Cosby, W. C. Fields, etc. Let the children play, "Who Am I?" A child imitates a person represented by records listened to. Others in the class try to guess who the mystery person is.

2. Give children a pattern for eye glasses to cut out and color. They draw a slip of paper from a hat. The slips have either "mother," "father," "little brother," "big sister," "big brother" or "grandmother" on them. The child then decorates the glasses according to the character picked. The child goes in front of the class moving as the character would, and speaking to greet the class.

   Then, speaking in character, the child tells what favorite TV program the character enjoys.

   Working in groups of three, each player portraying a different family member, the family will role play the following situations where a decision is to be made:

   a. deciding which new puppy to choose

   b. deciding which TV show to watch

   c. deciding amount of child's allowance

   d. deciding on family chores

3. Evoking a response nonverbally: Half of the students are given a situation of emotion which they must communicate nonverbally to another student who is not aware of the situation. When the message is understood, the watching student is to respond nonverbally in some way to the acting student. Examples: It's cold in this room; my feet hurt; I have a horrible headache; I want to read so please be quiet; what was that noise?

Health: Sources and Expression of Emotion (1.433)

4. Materials needed: a toy phone.
Single player.
The phone rings; the player answers. The conversation should be guarded and the player must not tell the audience who is at the other end of the line. Example: A girl might be calling a boy, but she is afraid to come right out and invite him to a birthday party. The audience tries to guess who is on the other end of the line; what did the boy think of the other person?

5. Materials needed: two boxes, one with a list of different characters, one with a list of items, i.e.,

Characters	Items
cowboy	saddle
grandmother	hammer
wizard	handkerchief
doctor	needle
astronaut	airplane
baker	bathing suit
ice skater	baseball bat
girl scout	bubble bath

In pairs, one player randomly chooses a character and an item. The player then acts out how that character would act upon receiving the item for Christmas. The player must also thank the giver for the present (the other person). Reverse roles.

6. In pairs one child plays the role of interviewer and the other plays the role of a storybook character. The interviewer asks questions of storybook characters...
How did your stepsisters act when the shoe wouldn't fit? What did you do, Goldilocks, when the bears woke you? Where did you go?

GOAL V

Audibility

The student is able to maintain audibility while speaking in contrasting volumes of softness and loudness to an audience.

Language Arts: Use and Control of the Voice (6.1.1.1)

EXPERIENCES:

1. Two or more pupils choose a where, who, and what. Example: where - jail cell, who - prisoners, what - planning a break. The players do the scene three times. The first time they whisper; the second time, they shout; and the third, they speak in normal voices. A variation is to have the team choose a setting where whispering, shouting and normal speech can be integrated into one scene.*

2. Choose a sentence for pupils to repeat putting the emphasis on a different word each time. For example, "I want a puppy." Discuss how the difference in emphasis creates different meanings.

*Based on an activity from Improvisation for the Theater, Viola Spolin, Northwestern University Press, 1963, p. 196.

GOAL VI

Spontaneous Speech

The student is able to make spontaneous responses to other people in dramatic situations.

EXPERIENCES:

1. Ask children to sit in a circle to make up a story together. Teacher will start the story by identifying the place, time and central character. The teacher will stop the telling and ask for volunteers to continue the story.

2. Give children different life situations and let them role play, i.e., a teacher reprimanding a pupil who left his homework at home.

Health:* Concept of Self and Others (1.431)

3. Two players secretly decide upon a topic of conversation. They discuss the topic in the presence of some listeners. The players try to mislead the others as to what they're discussing, although they may not use any false statements. The listeners may not ask questions nor guess the topic aloud, but when one person thinks he or she knows what the topic is, that person is to join in the conversation. The person may be challenged by the original two players, and if done, must whisper what the topic is to one of the two players. If correct, the challenger joins in the conversation; if incorrect, the challenger remains as an observer until ready to make another guess.

Language Arts: Attentive Listening (7.5.2, g.2)

4. "Rhyme" - First player gives one line, second player adds a line and so on. All lines must rhyme. Leader can point out at random a player to supply the next line to add an extra challenge to the exercise. The game may also be played so that every player missing the rhyme drops out.

*See I'm Glad That I Am Me, Office of the Superintendent of Public Instruction. Available through Intermediate School District offices or through Dr. Carl Nickerson, Supervisor, Health Education, Office of Superintendent of Public Instruction.

IMPROVISATION
EXPLORATION

Learning Concept

Improvisation is a basic means by which a human being adapts to the ever-changing environment. In drama, improvisation is viewed as a process of extemporizing physical actions, including speech, without previous practice or rehearsal. Improvisational skills and concepts are acquired as the child develops and becomes involved in a variety of experiences.

GOALS

I. Organic Warm-up
The student is able to consciously relax and focus his/her body and awareness in preparation for dramatic activity.

II. Perception
The student knows that performing as an imagined character may involve rhythmic movement, sensory stimulation and/or manipulation of a physical object.

III. The student is able to function as an imagined character.

IV. The student is able to perform in a role involving character personality, motive (want) and environment.

V. Imagination and Concentration
The student is able to perform in an improvised role.

VI. The student is able to invent action in the logical steps of 1) beginning an action, 2) developing the action and 3) ending the action.

VII. Belief and Concentration
The student is able to adapt improvised actions to the actions of other characters in an action incident.

GOAL I

The student is able to consciously relax and focus his/her body and awareness in preparation for dramatic activity.

EXPERIENCES:

1. The teacher, working with the entire group at one time, observes individual and group response and guides accordingly with the following guidance statements:

   Find a space of your own in the room. Run in place--fast, slow, slower, faster, lightly, slowly, heavily, stop. Explore different ways of running in place. Now, run in place quickly and lightly. Stop. Freeze in the position you are now in. Without moving from this position, imagine you are a person or thing different from yourself doing a particular action in this position. As soon as you imagine who you are, "unfreeze" by moving and believing you are that person or thing doing what you imagine it is doing. At a given signal stop to discuss with another person near you, who each of you imagined yourselves to be, and what each of your imagined characters did.

   Physical Education Floor Skills (2.1)

   Language Arts: Dramatic Interpretation (6.2.8.1, g.10)

2. Following the same general procedure as used in the preceding activity, children will be guided to relax, imagine and improvise actions through directions focused on the non-locomotor movements of shaking, stretching, twisting, turning and bending.

   Dramatic Play (6.2.4,g.1)

GOAL II

The student knows that performing as an imagined character may involve rhythmic movement, sensory stimulation, and/or manipulation of a physical object.

GOAL III

The student is able to function as an imagined character.

GOAL IV

The student is able to perform in a role involving character personality, motive (want) and environment.

EXPERIENCES:

The teacher, working with the entire group, gives the following directions allowing time for children to respond and become involved in each phase of the activity:

1. Find a space of your own in the room. Walk forward slowly in a large circular path on the outside of your feet. Continue walking forward in the circle on the inside of your feet. Continue walking forward in the circle on your tiptoes in little steps that are fast and light. Move quickly and lightly in little steps through the open space of the room. While you walk lightly and quickly on your tiptoes, imagine you are a person or thing different from yourself that moves in this particular way (rhythm). As soon as you decide who you are and what you are doing, continue to do it as you move once around the space of the room. Stop at a given signal. Discuss with a person near you who each of you imagined yourself to be and what each did in your imagined role.

   Physical Education Floor Skills (2.2)

2. As in the preceding activity, other locomotor movements may be used as stimuli for perception of imagined characters in action. For example the movements of running, jumping, hopping, leaping, skipping and rolling may be used.

   Language Arts Interpretation (6.2.8.1,g.11)

Stimulated by Sensory Stimulus Sight

With the sense of sight serving as the stimulus children are asked to observe and imagine themselves to be characters improvising actions.

1. The teacher, working with the entire group, provides the following directions, allowing time for children to respond and become involved in each phase of the activity:

On a day when snow is falling, children are asked to observe to see how the snowflakes are falling. They will be asked to watch a single snowflake to discover its size, shape, its way of moving through the sky, its ways of falling and landing to discover how one snowflake moves in relationship to another; how one snowflake lands in relationship to another. Children are then guided to use their hands to imagine their hands are two snowflakes, moving, falling and landing.

Language Arts: Creative Observation (7.3.3, g.21)

2. Following the above activity, children are asked to move out in the space of the room to imagine they are single snowflakes. Children will be guided by the following kinds of questions: How may you move your entire self to act as if you are the shape and weight of a snowflake? How may you move to show that you are coming down from the sky? That you are moving through the space of the sky? That you are landing as lightly as a snowflake lands?

Language Arts Dramatic Play (6.2.4.1, g.1)

3. Other environmental stimuli may be used in a similar way to guide children to observe by seeing, then to <u>imagine</u> and <u>improvise</u> appropriate actions. Environmental stimuli, for example, may focus on weather elements including rain, wind, fog; on plants and trees; on animals in a variety of environments, such as the zoo, the farm, forest, jungle; on sea life, including both plants and animals; on objects or machines in different environments including water, earth and the sky. Variation may be introduced by guiding children to work in pairs, in small groups of four or five, or in half-and-half organization where one half explores the activity while the other half serves as audience. The two groups then reverse roles.

<u>Hearing</u>

With <u>sound</u> serving as stimuli, children are guided to imagine themselves as characters improvising actions and sounds appropriate to each character. Children are guided in a procedure similar to that used in the sight activities.

1. Children are asked to listen to sounds <u>outside</u> the classroom and to identify the sounds for themselves. For example, children may hear and identify the sound of a plane, car, footsteps, ambulance siren, dog barking, someone calling, etc. Following the listening, the children will discuss the sounds they heard and identified.

Children will be asked to listen again to sounds outside the classroom and to select one particular sound to concentrate on to build it up to an imaginary person. For example, if the sound were that of a car, questions such as the following would be asked: Who is driving the car? What is this person's age and appearance? Where is the person going and why?

Language Arts
Dramatic Interpretation
(6.2.8.1, g.7,8)

Children are then guided to move out into the space of the room to improvise actions and sounds appropriate to the imagined character.

2. Following the above procedure, a new activity may be stimulated by guiding children to listen to environmental sounds inside the classroom such as sounds made by the clock, radiator, pencil sharpener, door opening and closing, writing on the chalkboard, etc. After the initial listening, children will be asked to listen again to concentrate on one particular sound, to imagine a person or thing making the particular sound. As soon as children are ready, they will move out into the space of the room to improvise appropriate actions and sounds. Note: A teacher may manipulate objects to make the sounds or may invite children to assist.

3. Children are asked to listen, in turn, to several selected musical and sound recordings. After listening for a first time, the recording will be repeated. The child is guided to listen the second time to identify in the music the place where the sound occurs, a particular person or thing in the place and a particular action being done by the imagined character. When children have built up clear images they will be guided to work individually, in small groups, to imagine and improvise appropriate actions for the imagined characters to the accompaniment of the recording. Suggestions for selections to be used include the following:

Language Arts
Dramatic Interpretation
(6.2.8.1, g.4,5,6)

a. Circus album recording
b. Marching band recording
d. Seashore and beach sounds
e. Barnyard sounds
f. Traffic sounds
g. "Dance Macabre"

Touch

The teacher, working with the entire group, provides the following directions, allowing time for children to respond and become involved in each phase of the activity.

Language Arts
Dramatic Interpretation
(6.2.8, g.4,5,6)

1. Imagine you are a person in a dream walking barefoot down a path. As you listen, see if you can imagine and act as if you walk in each of these unusual places. What will you do to show that your bare feet touch a pebbly beach... soft cool grass...ice cubes...warm vanilla pudding...feathers...bubble gum...wheaties...mud... hot rocks...snow...a carpet in a bedroom where you wake up?

2. Imagine you are a different person in a different dream. You open a heavy castle door and find yourself in a dark hallway. You feel your way down the hallway, touching it to make certain you find a doorway. You touch a door, find the doorknob, open the door and go into a large room which is dark. You feel your way through the room looking for a window or a light. Finally you see a small light. You follow it feeling your way through the darkness. You come to the light, reach to touch it and find it is a kitten, your kitten. You return the way you have come feeling your way back through the dark until you go out through the castle door. You wake up.

3. Children are asked to close their eyes. They are guided to touch and identify for themselves a single word to describe the quality of each of the following surfaces: your hair, your hands, your face, your clothes, the soles of your shoes, the chair or the surface on which you are now sitting, the floor. In pairs, children discuss the words they used to describe each of the above. Following this the entire group discusses different words used to describe the qualities of the surfaces.

   One of the particular quality words is selected. It may be "smooth" used to describe hair or face or it may be "rough" used to describe hands or soles of shoes. For example, if the word "rough" is used, children will be guided with the following kinds of questions: If you were to imagine a person who is "rough" what kind of person would you see? What causes this person to be rough? Is the rough quality seen in the person's appearance, way of talking, age, way of doing work? Where do you see the person working and what kind of work is it? Why does this person do this kind of work? As soon as you have a clear picture in your mind of who the person is, where the person is and what the person does, move out into space and make-believe you are this rough person doing what you have imagined.

4. Working in groups of eight, children are asked to organize themselves into two groups of four. They are guided to imagine they are villagers from two neighboring villages participating in a spring festival where there are many contests and games. One of the contests is a tug-of-war. The two opposing groups line up for a tug-of-war with an imagined rope. They are asked to decide among themselves and show through actions the size of the rope, its weight, its texture, its length. At a given signal the contest begins with each village acting as if the rope is real as they tug on the rope to win the contest.

Taste

1. Working with the entire group, the teacher asks the children to organize themselves so they sit on the floor in a large circular arrangement. The teacher focuses children's attention to the sense of taste by asking them to close their eyes, open their mouths and stick out their tongues. Using a salt shaker the teacher shakes a few crystals of salt on each child's tongue and asks the students to identify for themselves the taste, the texture and what each one does in response to the taste. The same procedure is repeated with a few crystals of sugar or dry jello. Following this, children, in pairs, discuss the tastes and individual responses.

2. Children are asked to imagine there is a huge tray of fruit in front of each one. The tray contains all kinds of freshly picked fruit. Children are guided to concentrate to see the kind of fruit each wants to select to eat. They are asked to concentrate to imagine the size, shape, color, weight, smell and taste of the fruit, and how they will prepare it for eating. At a given signal each child will select, prepare and taste the fruit, and show, through actions, the fruit being eaten and the individual response to the taste.

3. Children will organize in groups of four or five to communicate the above activity to each other.

4. In a similar procedure as used in Experiences 2 and 3, children will imagine they are eating from a box lunch which contains a chicken drumstick, a hard roll, corn on the cob, milk in a carton and a "surprise food." Each child will improvise the actions of eating and responding to the distinctive tastes of each food. Each child will improvise the actions of eating and responding to the "surprise food" with the intent to communicate to the others what the "surprise" is. For example, "surprise food" may be a sucker, a cookie, an ice cream cone, pomegranate or whatever the child wants.

Smell

1. Working with the entire group, the teacher asks the children to organize themselves so they sit on the floor in a large circular arrangement. The teacher focuses children's attention to the sense of smell by asking them to close their eyes and see if they can smell and describe in one word for themselves the "smell of the room." Following this the teacher opens the doors and windows and asks the children to continue to use their noses to see if they can detect a different "smell in the room." Following this activity, children, in pairs, discuss the smells they identified and discuss the differences and how they detected them.

2. Children will be asked to organize themselves into groups of five or six. Each group, in turn, will participate in the following activity while the other groups serve as audience to see how the participants improvise appropriate actions.

   The teacher explains that the participants are to imagine they are a family of travelers in a dream. They seek a place to live where the air is fresh and free from pollution. Participants are guided to decide who they are in the family relationship, to imagine and improvise appropriate actions in response to the imagined villages as they walk in a large circular pattern around the room. The teacher or a child narrates the dream sequences as follows:

   A family of travelers seeking a new home comes to a village where the entire village makes perfume. The air, pleasant at first, soon reeks with the smell of perfume...The family moves to the next village where the entire village works to burn tree stumps and slashings, and the air, pleasant at first, soon reeks with the strong smell of smoke... The family moves to the next village where the entire village makes sauerkraut and the air, pleasant at first, soon reeks with the strong smell of sauerkraut...The family moves to the next village where the entire village bakes bread and cookies and the air, pleasant at first, continues to reek with bakery smells...The family moves on to the next village where the entire village goes out to the sea to fish and the air, pleasant with the fresh smell of salt water, continues to smell like the sea. The family sees that this is the end of the villages. They must decide where they prefer to live. They may remain in the fishing village or return to any village they prefer. What does the family do?

   Language Arts
   Dramatic
   Interpretation
   (6.2.8.1,g.7,8)

Manipulation of a Physical Object to Establish an Environment for an Imagined Character

1. The teacher asks the children to organize themselves into groups of four. Each group is guided to arrange four objects in space to make an imagined place. The teacher will guide the children as follows:

   Today we are going to work together in groups with four people in each group. Each group will have three chairs to work with, and each group may choose one more object from the corner (ladder, bench, table, box, blanket, etc.) if you need it.

   Each group will work in your own space to see how you may arrange the objects to make-believe it is a particular place.

   You may arrange chairs so they have a different shape from the shape they have as a chair. You may fold them, arrange them sideways, upside down and in many different ways. You may arrange them on the floor or on different levels in space (low, medium, high). You may arrange them in different paths (curved, straight, zig-zag, circular). You may arrange them in different relationships (pairs, behind each other, sideways and many other patterns). They may be arranged in space so they are near each other or far apart. There are many different ways to arrange three chairs and a bench, or a ladder or a table.

   Each group will have four or five minutes to work with the chairs and the space to see how they may arrange the objects to make it seem as if it is a particular place.

   When children have completed the task, they will share with the other groups by telling the place they have created. Each child will be instructed to describe one thing about the place or the process of creating it.

2. Continuing this activity, the children in the same groups will be asked to imagine who they could be in this particular place if they were persons or things different from themselves doing something in this particular place. When they have decided <u>who</u> they are, they will be asked to decide <u>what</u> they do and <u>why</u> they do it in a short incident that could happen in that particular place. Each child will decide who to be in this imagined situation and how to work with the others to act out the incident. When each child understands this imagined role within the group, the children will work together to improvise appropriate actions to cause the incident to happen.

3. If children are ready, some of the groups may want to act out their improvised incident to see if they communicate to the audience who they are, what they do and why they do it.

4. Experiences 1, 2 and 3 may be repeated with new challenges to the participants by asking them to work with a variety of objects to manipulate. For example, children may be asked to work with two chairs, one table and a blanket, or two ladders and two chairs, or two tables, a chair and a ladder, etc.

GOALS V, VI and VII

Goal V. The student is able to perform in an improvised role.

Goal VI. The student is able to invent action in the logical steps of 1) beginning an action, 2) developing the action and 3) ending the action.

Goal VII. The student is able to adapt improvised actions to the actions of other characters in an action incident.

EXPERIENCES:

1. The teacher focuses the children's attention on the need for an action to show how it begins, develops and ends. The teacher guides the children to imagine they are inanimate objects that change from one state to another with clear actions to show a beginning, development and ending. Inanimate objects from among the following suggestions may be used: bacon frying, popcorn popping; a soap bubble forming, floating and bursting; a water fountain being turned on and off; a snowball or snowman melting; a candle being lighted, glowing and melting; and a balloon being blown up, floating and bursting.

2. After exploring several of the inanimate objects the children will be asked to organize themselves into groups of five or six. Children in each group will work simultaneously, but independently, to see if they may improvise beginning, middle and ending actions for some of the inanimate objects suggested above or for an object the group decides on. Each group will share its improvised actions for the other groups who will observe to see how and if the participants created beginning, middle and ending actions.

3. Activities similar to the procedure used in numbers 1 and 2, may be used with animate objects including the following: seed growing into a plant and blooming into a flower; a bird or chicken hatching from an egg; a breeze developing into a violent wind storm; a baby learning first to crawl, to stand and to walk a few steps. Again, children will be asked to suggest ideas.

4. Four students will be asked to go out into the hall while the teacher shows the rest of the class an imagined action process with attention to the beginning, developing and ending action. When the students return, four students from the class each show one of the students who was in the hall, the process. Each student, in turn, must show another student until finally everyone has shown another how to do the process. Processes may include the following: kneading bread, making jello, making a bed, mowing a lawn, washing a windshield, sweeping a sidewalk, skywriting, etc.

5. The teacher focuses the children's attention to the need for them to adapt their actions to the actions of another character. The teacher asks the children to organize themselves into groups of four. The following situation is presented:

Three of you will imagine you are a family of dinosaurs who live in a cave and someone comes to disturb your happy home. You never could be a dinosaur because you are you, but you could make-believe you are a dinosaur and say to yourself, "If I were a dinosaur living a thousand or more years ago in a cave, what would I do when I am hungry? Or, what would I do if I heard a strange sound or noise coming near my cave? What would I do if I thought a caveman were coming to get me and my family to take us away, or if it sounded as if another dinosaur were coming to take over our cave for his home? What would I want and what would I do if either of these actions were happening to me and my family? The fourth person in the group will decide who to be in relation to the dinosaurs. They will not know until they see or hear this stranger coming near the cave. Once you have arranged your space and know who each of you is going to imagine yourselves to be, see if you can act out believable actions and sounds to make it seem as if it is really happening without any physical contact. If, for example, a caveman swings an imagined club to hit a dinosaur the dinosaur will act as if it were hit through its actions and its sounds. If, on the other hand, the dinosaurs swing their imagined tails and strike the caveman, the caveman will show through his actions that he has been hit. See if you can get this kind of action and reaction to work for you.

6. If a group of children appears to have grasped the concept of action-reaction, they may be asked to show their improvisation to the others to illustrate.

7. Ask the children to organize into groups of three. Remind them of the action-reaction concept and ask each group to work out the following improvisations to see if each person may adapt to the unexpected actions of the imagined characters:

   a. You walk down the street on your way home from school. You notice a little child dart out in the street after a ball. You have just had time to think how dangerous it is when a car comes rapidly around the corner toward the child. What do each of you do? Do it, rather than planning what to do.

   b. Decide among yourselves who each of you will imagine yourselves to be. One is a robber, the other a naturalist or scientist and the third one a camper who is lost. You are walking in the woods and meet in a clearing. What does each of you do to make your purpose clear to the others and how does each of you react or adapt to the unexpected actions and information you get from the others? See if you may keep the actions going for at least one minute.

   c. You are three strangers sitting next to each other in the bleachers at a football game. Two of you are from out of town rooting for the visiting team. The other person is a former football player for the home team. Suddenly there is a spectacular run down the field, followed by a scoring for the home team which ties the game. What does each of you do in relationship to the game, and to the actions of the others?

   d. Decide among yourselves who each will imagine yourself to be: a lively child with a yo-yo, bubble gum and dart gun, a domineering person with a sharp tongue, a tired old neighbor who enjoys children.

      Each enters a doctor's office and sits in chairs to wait. While they wait, what does each do? What does each do in relationship to the actions and words of the others? See if you can improvise honest actions and make this situation believable.

e. You are three people cooking breakfast in a place of your choice. It may be in a camp in the woods, in a restaurant, in a plane, in a home, a boat, etc. Decide where you are, who you are, what you cook. Improvise your actions so they show the place, your relationship and the food you cook.

f. You are three people watching a television show. Decide who you are and what kind of show you are watching. Improvise actions so they show who you are, what kind of show you watch, and what you do in relationship to each other.

g. You are three people at the Dog Pound trying to decide on a pet. Decide who you are in the relationship. Improvise your actions including words so you act in relationship to each other and in relationship to the different, imagined dogs. Come to a decision.

8. Children will be asked to organize into groups of five or six. The teacher, or one of the children, suggests a sentence which the first player uses to start the opening action to show where he is and what he does. Each child in the group listens and enters the action by responding to the dialogue in any way that seems "right." For example, the first player may say, "The fire is almost out," as he works with the fire. The second player, entering the scene may say, "And we're all out of matches," while searching for them. Each player, acting on impulse, and in relationship to the actions and words of the other players, aims to keep the scene going for two minutes.

9. Children will be asked to organize into groups of four. Each group will be guided to improvise actions for the following with the goal of adapting to the unexpected actions of others:

a. Three boys and/or girls have just ridden their bicycles across an old man's rose garden on the corner and have broken some bushes. The children must convince the old man that what they have done was helpful to the rose garden, or the old man must convince them that they have been careless so they offer to help him and pay for the damage. Who succeeds in convincing the other?

b. The students are given or shown a curious or interesting property, such as an unusual jewel box which has perhaps been made for one of the three kings in a Christmas play; or an ornate mirror of the type Snow White's stepmother might have, etc.

Children are guided to:

Look at it from every angle.
Consider who might own it.
Build a short incident around it (modern or in a different time).
The incident must have beginning, middle and ending action.

Do the same sort of thing using a different property or simple costumes for everyone in the group (example: cane, old shawl, quaint hat, pair of mitts, ostrich plume, etc.). Discuss properties, and then give one to each child. Organize children in groups of four, and ask them to plan a short incident around their properties and act out the incident by improvising speech as well as actions.

10. Children will be organized into groups of four or five. Each will be given a slip of paper with the name of a nursery rhyme on it. Children will be guided to act out the nursery rhyme by imagining themselves to be the characters and/or the objects in the rhyme. They will be guided to act out the rhyme entirely in action without words, and will be asked to identify for themselves what each character wants (motive) in the rhyme and to act in relationship to the unexpected actions of others. Children in the other groups will serve as audience for each participating group, and will identify the rhyme by the accuracy and believability of the actions. No properties or scenery will be used in the improvisations. The following rhymes are suggested for use: "Humpty Dumpty," "Little Miss Muffett," "Jack and Jill" and "Little Boy Blue." Note: In improvising "Little Miss Muffett" a group of four children worked it out so one child was Miss Muffett, one the tuffet she sat upon, and two children, working together, became the spider.

PLAYMAKING

Once some basic acting skills have been acquired, the child is ready to proceed to the process of playmaking. This process begins with an understanding of the essential nature of a play. William Saroyan, the renowned playwright, explains that a play "is people in trouble." In drama, as in life, the way in which a person struggles to resolve a problem depends, largely, on the kind of person one is and how one responds to the challenge.

Characteristics of a play

There are other basic characteristics of a play which should also be mentioned:

1. A play is created so that it can be presented to a group of people.

2. A play is a constructed logical pattern of events (plot) intended to reveal some insight into human living (theme).

3. A play is imagined. It imitates life in order to get a fuller grasp of life and its relationships (theme).

4. A play is an imagined story told through the actions and words (speech-dialogue) of the persons (characters) involved in a conflict relationship.

Elements of a play

A play is primarily a story told through action and dialogue. Aristotle, Greek scholar, in his Poetics identified the six basic elements of a play. These include plot, character, dialogue, music (sound, song) and spectacle.

This publication focuses on the first four elements.

Organization of Playmaking Sections

In the previous sections on Acting the experiences were alternative means of helping children work toward a goal. In the sections on Playmaking the organization shifts to a sequencing of experiences in which each experience builds on the previous one. Usually a specific story, such as "The Gingerbread Boy," will be used, but it is hoped teachers will use poems and stories of their own choice. It is also suggested that the sequence of experiences be used again and again with different pieces of literature.

PLOT
EXPLORATION

Learning Concept

Plot is the structure or the story of the play. It consists of a series of incidents arranged to cause dramatic action to occur.

The plot begins with an incident in which the central character is faced with a problem. The problem is caused by confrontations with (a) something in the physical environment, (b) another person or persons, (c) ideas or idealogies and (d) himself.

When confronted with a problem, a character will always seek to resolve it. The Middle Incidents in the plot show how the character struggles to overcome the problem.

The Ending Incident provides a brief, yet satisfying way to conclude the character's struggle.

GOALS

I. The student knows a plot is a series of related incidents arranged to tell a story.

II. The student knows a plot is built with Beginning, Middle and Ending Incidents in which a character struggles to resolve a problem.

III. The student is able to construct a plot with a logical chain of events that tells a story.

IV. The student is able to construct a variety of plots.

PLOT

GOAL I

The student knows a plot is a series of related incidents arranged to tell a story.

EXPERIENCES:

1. The child will participate in a brief discussion of plot construction in the playmaking process emphasizing the above goal.

2. Following the discussion, the child will listen to a short story in verse form and will identify the series of incidents that tell the story. Examples of verse that require an economy of incidents to tell the story include Mother Goose Rhymes such as "Hickory Dickory Dock, "Humpty Dumpty," "Little Miss Muffett" and story verse such as "In Just Spring" by e. e. cummings and "The Monkey and the Crocodile" by Laura Richards.

3. The child will be asked to choose a partner. Each child in the partnership will listen to two short stories in verse form. Each child, in turn, will tell the other the series of related incidents that make up the story for one of the verses.

4. Volunteers will tell the entire group the related incidents that tell the story for each of the verses used. In group discussion the children will decide on the accuracy of the identified incidents and, when needed, will clarify the incidents required to tell the story.

5. The child, in a partner relationship, will be asked to listen to a story in which there is economy in the number of Plot Incidents. Experiences No. 3 and 4 will be repeated by short stories read or told to the children by the teacher, by a child or from a recording. Suggested stories with an economy of incidents include folk tales such as "The Gingerbread Boy" and "Teeny Tiny" and selected Aesop fables such as "The Wind and the Sun" and "The Hare and the Tortoise."*

6. A child will be asked to select a story from a reading in which the plot is built with an economy of incidents. The child, in a partner relationship, will read the story to another child who will identify the incidents required to tell the story. (Each child, in turn, will experience the activity as the reader or storyteller and the identifier.)

7. Working with a partner, each child, in turn, will be asked to originate and tell a story. The child should construct a plot that tells a story with no more than five incidents.

*See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

GOAL II

The student knows a plot is built with Beginning, Middle and Ending Incidents in which a character struggles to resolve a problem.

EXPERIENCES:

1. The child will participate in a brief discussion of plot construction emphasizing the Beginning Incidents that show the character's problem.

2. Following the discussion, the child will listen to a short story in verse form to identify the Beginning Incident or incidents that reveal the character's problem. Examples of story verse include Mother Goose Rhymes such as "Little Boy Blue," "The Queen of Hearts," "Jack and Jill," and other story verse including "Jonathan Bing" by Beatrice Curtis Brown and "Paul Revere's Ride" by Longfellow.

3. The child, with a partner, will listen to a story verse read or told by a teacher, a child or a recording. Each child will tell to the other the Beginning Incidents that reveal the character's problem.

4. Volunteers will tell to the entire group the Beginning Incident or incidents that reveal the story problem in each of the rhymes or verses used. Children will decide on the accuracy of the identification and, when needed, will clarify the incidents needed to reveal the problem.

5. Continuing to work with a partner, the child will listen to two short stories told or read to the entire group. Each child, in turn, will relate to the other the Beginning Incidents that reveal the story problem. Suggestions for stories for younger children include "The Tale of Peter Rabbit" and "Why the Evergreen Trees Keep Their Leaves in Winter"; for older children "The Stone in the Road" and "The Wise People of Gotham."

6. Volunteers will tell the entire group the Beginning Incident or incidents that reveal the story problem for each story. In group discussion, the children will decide on the accuracy of the identified incidents and, when needed, will clarify the incidents required.

7. Bring together two sets of partners and have them find a space where they may work. The group will:
   a. Select one of the stories in which the Beginning Incidents have been identified;
   b. Identify the characters needed to act out the incidents and decide who will be each character;
   c. Identify the place of action for the story and arrange the space to provide the story setting;
   d. Improvise the action and dialogue for the characters in relationship to other characters.

8. The group will then improvise the preceding situation for an audience. The audience will decide if the character actions make the problem seem believable.

9. Following their discussion, small groups of four or five will now select one of the stories previously used. The group will identify the Middle Incidents that show how the character struggles with his problem. Examples of stories are "Peter Rabbit" for younger children and "The Stone in the Road" for older children.

10. A volunteer from each of the groups will tell the entire group the Middle Plot Incidents that show how the character struggles with the problem. The entire group will decide on the accuracy of the identified incidents. If necessary they will clarify the Middle Incidents.

11. Children, working in a small group of four, will be guided to do the following:
    a. Identify the characters needed to act out the Middle Incidents to reveal the character's struggle;
    b. Select persons within the group to act out each character role;
    c. Identify the place or places of action needed in the incidents;
    d. Arrange the space to provide the story settings for the Middle Incidents;
    e. Improvise the action and dialogue for the character in the Middle Incidents to show the character's struggle with the problem.

12. After the group of four has improvised the action and dialogue of the characters in the Middle Incidents, they will improvise the Middle Incidents for the entire class. The audience will view and listen to determine if the players have revealed the character's struggle and made it seem believable.

GOAL III

The student is able to construct a plot with a logical chain of events that tells a story.

EXPERIENCES:

1. The child will participate in a brief group discussion by focusing on questions concerning plot construction.

2. The child, working with a small group, will construct Beginning and Ending Incidents to fit the Middle Incidents provided from the headlines of newspaper events. For example, headlines from the New York Times, October 21, 1973 include:

   PARK DEPARTMENT IS BLOWING BUBBLES

   ALLIGATOR TAKES SWIM IN COLLEGE CAMPUS POOL

   THIS IS THE CAPTAIN AND I'M IN A TURBULENT MOOD

   After the children have selected a headline, they will identify and discuss the Beginning and Ending Incidents to construct a plot. They will then identify and select the needed characters, and arrange a space to designate the imagined setting(s). The group will then improvise the Plot Incidents for themselves to determine if they succeed in telling a believable story.

3. After improvising their originated Plot Incidents and discussing ways to improve them, the group will improvise their Plot Incidents for an audience to see if the plot communicates a believable story.

4. Children will follow a similar procedure to construct Middle Plot Incidents through improvisation. Ideas for Ending Incidents from newspaper headlines will be given. Children, in a small group, will identify and discuss Beginning and Middle Incidents to provide a believable story. Suggestions from the same issue of the New York Times include:

   FOUR-YEAR-OLD DRIVER NEEDS MORE LESSONS

   BOMB SUSPECT POSTS BOND

5. Children will follow a similar procedure to construct incidents to complete a plot through improvisation. Beginning Incidents may be taken from newspaper headlines, life situations, or children's imaginations. The child, with a small group, will identify and discuss Middle and Ending Incidents to provide a believable story. Examples of Beginning Incidents include:

   TEENAGERS SELL ILLEGAL FIRECRACKERS

   LIVE BOMB FOUND IN L.A. AIRPORT

   BOY ROWS IN STORM TO RESCUE DOG ON ISLAND

   CLIMBER LOST IN MT. STUART AREA

GOAL IV

The student is able to construct a variety of plots.

EXPERIENCES:

1. The child, working in a small group, will listen to a series of sounds or a musical recording, approximately two minutes in duration. There should be a gradual rise of tension and release (conflict/resolution). The child and his/her group will imagine and identify the setting, the characters and the Beginning, Middle and Ending Incidents to construct a plot. The plot must tell a story in relationship to the music or sound track of the recording. The children will follow a procedure of constructing plot and improvising the action as that described in the experiences for Goal III.

2. Children will follow a similar procedure as described in No. 1 by using selected prints of artists' paintings as stimuli for imagining. Again, the setting, characters and Plot Incidents should be identified. A similar procedure as used previously will be used by the children to improvise the plot to reveal a believable story.

3. Children will follow a similar procedure as described above by using an assortment of colored magazine pictures or photographs to provide the stimuli for imagining characters, plot and incidents. After an initial experience with the use of pictures of this nature, children will be asked to select pictures at home and bring them to use for further plot construction experiences.

4. The child, working alone, will construct a plot with an economy of incidents by using for stimulus a newspaper event, an experience from reality, an incident from a film, a dream, an incident in fiction or the child's imagination. This child will identify and list the time, place, characters and the sequence of incidents from the beginning to the end. With this preparation, the child may select four or five peers to work with and improvise the plot to share with an audience of peers.

CHARACTER EXPLORATION

Learning Concept

A character is either a person, or a thing with human characteristics, faced with a problem and struggling to resolve it. Factors which form the basis for character development include (a) physical self, (b) personality and background and (c) desire and will.

What a character does, how it is done and why it is done reveals the character's uniqueness. A character is also developed by what other characters say.

GOALS

I. The student knows that a character is a person or thing with human qualities.

II. The student knows that the physical appearance of a character affects the way he or she acts.

III. The student knows that the personality of the character affects the way he or she acts.

IV. The student knows that a character acts to achieve a goal in the story.

V. The student is able to participate in a variety of believable character roles.

CHARACTER

GOAL I

The student knows that a character is a person or thing with human qualities.

EXPERIENCES:

1. The child will participate in a brief group discussion of character development in the playmaking process.

2. Following the discussion, the child will listen to several short nursery rhymes or verse to identify for himself the characters in each verse. Suggested rhymes include "Three Little Mice," "Jack Sprat," "Little Miss Muffett" and "Roads" by Rachel Field.*

3. The child will be asked to choose a partner. Each child will listen to two short stories in verse in which "persons and things" are the characters. Each child, in turn, will tell his partner the characters in the verse. Suggested verses include "The Snow Man" and "Behind the Waterfall" by Winnifred Welles.*

4. Student volunteers will tell the entire group the list of characters in each story verse. In group discussion, the children will decide on the accuracy of the identified characters and, if necessary, will revise the character list.

5. The child, in a partner relationship, will be asked to listen to a story in which there is a variety of characters including both persons and things. Experiences 3 and 4 will be repeated with short stories read or told by a teacher, by a child or from a recording. Suggested stories for younger children include "The Gingerbread Boy," and for older children, "The Sorcerer's Apprentice."*

6. The child, in a partner relationship, will read stories and together will identify the characters in each story.

7. The child, with a partner or in a small group, will view a stage play, a moving picture or a television play. After each experience, the children, in discussion, will identify the characters.

*See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

GOAL II

The student knows that the physical appearance of a character affects the way he or she acts.

EXPERIENCES:

1. The child will participate in a brief group discussion of character development in the playmaking process emphasizing the above goal. The physical appearance of a character will be designated by the character's sex, height, weight, shape, manner of dress and manner of walking or moving.

2. Following the discussion, the child, in a partner relationship, will listen to the old English folk tale "Teeny Tiny" read or told by the teacher.* The child will identify the characters: the Teeny Tiny Woman, the Teeny Tiny Scarecrow, and the Voice of the TT Scarecrow.

3. The child, in the same partner relationship, will identify the Beginning Incidents as follows:
   a. Teeny Tiny dresses for a walk.
   b. Teeny Tiny walks to a garden, enters and sees the TT Scarecrow with attractive clothes that will fit her.
   c. Teeny Tiny decides to take the TT Scarecrow's clothes for herself which she does and carries them to her home.

4. The partners will discuss and identify the physical characteristics of each of these characters.

5. Working together in pairs, the children will identify the story settings as (a) Teeny Tiny's house with a downstairs, a stairway and an upstairs with a closet and a bed, and (b) a Teeny Tiny Garden with a gate and a TT Scarecrow. Together the two children will arrange a space by using no more than three chairs or available objects to designate the imagined setting.

6. The partners will decide who is to act out each character. Each child will imagine and develop a believable character by concentrating on the character's physical appearances while improvising the character's action and dialogue in the Beginning Incidents of the story. Following their improvisation, they will discuss it and, if needed, will aim to improve the characters from the viewpoint of their physical appearance. (Examples: the size and rhythm of the TT's steps as she walks or the bound, quick movements of the TT Scarecrow.)

7. Two sets of partners will improvise believable characters from the viewpoint of physical appearance as they act out the Beginning Incidents of the story. In turn, each set of partners will become players and audience for the other set.

*Ibid, p. 28

8. The child, in a small group of four, will discuss and identify the Middle Incidents and the Ending Incident of the story as follows:

(a) Teeny Tiny returns home and decides she is tired.
(b) Teeny Tiny goes up the stairs and puts the Scarecrow's clothes in the closet.
(c) Teeny Tiny gets in bed with her clothes on to go to sleep.
(d) Teeny Tiny is awakened by the TT voice from the closet asking for its clothes in a teeny tiny voice.
(e) Teeny Tiny is frightened, hides her head in the bed covers and goes to sleep again.
(f) A second time the TT voice from the closet asks for its clothes in a teeny tiny bit louder voice.
(g) Teeny Tiny wakes up, is more flustered and hides her head a bit farther down in the bed covers and goes to sleep.
(h) A third time the TT voice from the closet asks for its clothes in a teeny tiny bit louder voice.

Ending Incident

(a) Teeny Tiny wakes up, puts her head out of the covers and tells the Voice in her loudest, teeny tiny voice, "TAKE 'EM!"

9. The child, working with a partner, will create a believable character, concentrating on the character's physical appearance by improvising and acting out the Middle and Ending Incidents of the story for the other set of partners.

10. After each playing, the children, as audience, will discuss with the players how the physical appearance of Teeny Tiny and the TT Scarecrow was shown through character actions, or how the character's physical appearances may be improved through action.

GOAL III

The student knows that the personality of the character affects the way he or she acts.

EXPERIENCES:

1. The child will participate in a brief group discussion of character development emphasizing the above goal. Discussion will focus on how feelings such as fear, anger, joy or lonaliness and how traits such as shyness, selfishness, kindness, friendliness, courage or happiness affect the actions of the character.

2. Following the discussion, the child, with a partner, will discuss the characters of Teeny Tiny and the TT Scarecrow from the viewpoint of personality. Each child will identify a strong feeling or a trait for a character. For example, Teeny Tiny may be a thoughtful person who can't bear to see the fine clothes being wasted on a Scarecrow. The Scarecrow may be a fearful Scarecrow who doesn't want his clothes taken and tries to pull his arms and head away from Teeny Tiny or Scarecrow may be jolly and tries to communicate to Teeny Tiny not to take his clothes.

3. The child and a partner will develop a believable character by concentrating on the character's personality and physical appearance while acting out each incident of the story. The partners, serving as audience, will view and listen to the players to observe character development as they act out the incidents. Each set of partners will serve, in turn, as players and audience for each other.

GOAL IV

The student knows that a character acts to achieve a goal in the story.

EXPERIENCES:

1. The child will participate in a brief group discussion of character development in the playmaking process by emphasizing the above goal. The story of "Teeny Tiny" will be used as the basis of discussion.

   The children will be asked to identify what the character of Teeny Tiny wants: (1) in the Beginning Incidents (wants and takes Scarecrow's clothes; once Teeny Tiny sees the clothes and she hides them in her closet); (2) in the Middle Incidents (wants to go to sleep and forget that she has taken the clothes that did not belong to her; when haunted by her actions and awakened by the Voice, Teeny Tiny wants to hide from her accuser and she does by hiding in the covers); and, (3) in the Ending Incident (wants to gain enough courage to tell her accuser to take the clothes which she does).

   The children will be asked to identify what the TT Scarecrow wants: (1) in the Beginning Incident (wants to keep her clothes but is unable to communicate to Teeny Tiny); (2) in the Middle Incidents (wants to get Teeny Tiny to realize she must return the clothes and tries twice, each time in a louder, more persistent voice; and (3) in the Ending Incident (wants to convince Teeny Tiny that she must return the clothes by speaking in a loud and frightening teeny tiny voice).

2. In a procedure similar to that described for the experiences in Goals II and III, the child, in a partner relationship, will create the character by improvising and concentrating on what his/her character wants and does in the Beginning, Middle and Ending Incidents of the story.

3. The child, in a group of four, will act out the story for the others by concentrating attention on acting to get what each character wants and does in the story incidents. Children, as audience, will discuss the characters from the viewpoint of their actions in relationship to their wants in each of the story incidents.

4. Children, working in a small group, will select a story with two or three characters. Together they will identify the characters and the characters' wants in the story incidents. They will select who is to act out the characters, arrange a space in the room for the story setting and improvise the characters from the viewpoints of the characters' wants. The children may decide whether they wish to act out the story for the entire class to communicate to the class the believability of the characters from the viewpoint of acting in relationship to characters' wants. If they decide to act out the story, the children, as audience, will evaluate their efforts in relationship to the primary goal.

GOAL V

The student is able to participate in a variety of believable character roles.

EXPERIENCES:

1. The child will participate in a brief group discussion recalling that a character is built by concentrating on the outer and inner self of the character and by acting to get what the character wants in the Beginning, Middle and Ending Incidents.

2. In a procedure similar to that used in the experiences for Goals II, III and IV, the child, in a small group, will create a character by concentrating on the three aspects of the character as he acts out Plot Incidents in several stories.

3. The child will develop believable characters by using puppets and improvising dialogue and action in relationship to the characters' personalities and desires in the incidents of the story.

THEME
EXPLORATION

Learning Concept

A play always expresses a basic idea about life. This basic idea has been referred to as the theme, the truth, the spine, the heart, the "point" of the play. The key to understanding the theme is to know that it is shown through the action of the play and the development of the characters.

The theme is the basic idea that the playwright or playmakers want to express through the play.

GOALS

I. The student knows the theme is the main thought of the story.

II. The student knows the theme is shown through the development of the characters and their actions in the story.

III. The student is able to participate in playmaking using a variety of themes.

THEME

GOAL I

The student knows the theme is the main thought of the story.

EXPERIENCE:

The child will participate in a brief discussion of playmaking emphasizing the theme as the main thought of the play. It will be explained that a play always has a theme or purpose which expresses a basic thought about life, a thought that is true to human living. The theme is also shown through the characters and their actions in the play. Children will recall several familiar stories such as "The Little Engine That Could," "The Three Billy Goats Gruff" and several selected Aesop fables and will identify the theme of each.

GOAL II

The student knows the theme is shown through the development of the characters and their actions in the story.

EXPERIENCES:

1. A story like "Teeny Tiny" can be used as the basis of discussion. The child, in a partner relationship, will be asked to identify the theme of "Teeny Tiny" by answering the following questions concerned with the characters and their actions in the story:
   a. What did Teeny Tiny do to start the problem of the play (took or stole clothes from the Scarecrow)?
   b. What did Teeny Tiny do in the middle of the play? Why did she hide the clothes in the closet and then hide herself in the bed covers? What was she hiding from? Why did she continue to hide herself farther in the covers when the Voice, awakening her from her sleep, asked for its clothes, not once, but twice, each time in a Voice that flustered or haunted her?
   c. In the Ending Incident why did Teeny Tiny put her head out of the covers and speak in her loudest voice telling her accuser to "TAKE 'EM"?
   d. After the problem is set up in the story, why does the Voice try to get back what Teeny Tiny has stolen? Why does Teeny Tiny continue to hide and get more flustered until her sudden change of action in the end?
   e. What does this kind of action seem to be saying about the main thought of the story? Is the main thought about stealing, about being haunted, about having a "still small voice" or a conscience that haunts you or won't let you sleep?

2. Working with your partner, see how you can state the main thought of this story in one clear statement. (Examples: Stealing haunts the stealer. Taking something that is not yours haunts you until you return it. A guilty person is haunted by his/her conscience.)

GOAL III

The student is able to participate in playmaking using a variety of themes.

EXPERIENCES:

1. The child, in a partner relationship, will improvise the action and words for his or her character role in "Teeny Tiny" for another pair of students.

2. Participating in a group of four, the child and partner will reveal the theme by improvising the action and words for the characters in "Teeny Tiny." The children, serving as audience, will observe the play as it is acted out to determine whether the players communicate the theme.

3. Student volunteers will perform the above experiences for the entire group. In group discussion, the children will discuss and decide on the accuracy of the identified theme and, when necessary, will revise the theme until it clearly reflects the play's intent (playwriter).

4. The child, in a partner relationship, will identify the theme of a stage play, a television play, a play script.

DIALOGUE
EXPLORATION

Learning Concept

Dialogue is what a character says. Dialogue is a chief means by which playmakers develop characters, plot and theme. A character may talk about what is happening, why it is happening, what is wished or planned or what related incident has happened.

Playmakers must be certain that a character speaks honestly as if in the particular place, time and situation of the play. Furthermore, playmakers should act as if motivated by particular desires in the incidents and actions of the play. Playmakers also use dialogue to develop a character by having other characters talk about the character.

GOALS

I. The student knows that dialogue, or what is said, helps to develop the characters.

II. The student knows that dialogue helps to advance the plot.

III. The student is able to improvise dialogue to develop a character.

IV. The student is able to improvise dialogue to develop a vivid image of a character.

GOAL I

The student knows that dialogue, or what is said, helps to develop the characters.

EXPERIENCES:

1. The child will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop a character.

2. The child, in a partner relationship, will listen again to the story of "Teeny Tiny" and will be asked to identify how the two speeches of Teeny Tiny and the three speeches of the Voice serve to reveal and develop each character.

3. In a small group, children will read the story of the "Three Billy Goats Gruff." Each child will select a character in the story for which he or she will read the character's dialogue. One child will read the narrative aspects of the story.

4. After reading the story, each child will identify characteristics of his or her particular character revealed through the dialogue by describing for the other the personality, physical appearance and chief desire (want) of the character. The narrator will determine the accuracy of each child's description by referring to the dialogue in the story.

5. A similar procedure may be followed with stories selected by the children or listened to from a recording.

GOAL II

The student knows that dialogue helps to advance the plot.

EXPERIENCES:

1. The child will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop the plot and keep the story moving forward to its conclusion.

2. In a small group, the child will read the story of "Three Billy Goats Gruff." Each child will select a character in the story for which he or she will read the character's dialogue. One child will read the narrative aspects of the story.

3. After reading the story, each child will identify by stating specific ways in which that particular character, through dialogue, serves to advance the plot to keep the story moving forward.

4. In a similar procedure the child, with a small peer group of five members, may read the story of "Goldilocks and the Three Bears." Older children may read "The Conjure Wives," "The Stone in the Road." *

*See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

GOAL III

The student is able to improvise dialogue to develop a character.

EXPERIENCES:

1. The child will participate in a brief group discussion concerning the use of improvised dialogue in the playmaking process to develop a character.

2. Using the story of "Teeny Tiny," the child, with a partner, will improvise dialogue for the character of Teeny Tiny to develop the character's personality and motivation for taking the Scarecrow's clothes. (Suggestions: Perhaps the character is extremely poor and needs clothes to keep warm; perhaps she is extremely frugal and finds the clothes far too expensive to be wasted on a scarecrow; or perhaps she is selfish and vain and finds the Scarecrow's bonnet and dress a color that becomes her.)

   The other child will improvise nonverbal dialogue for Teeny Tiny Scarecrow as it tries to communicate to Teeny Tiny not to take its clothes. (Suggestions: the Scarecrow's actions may be similar to its way of communicating to crows not to take garden stuff--that is, through movements caused by the wind to toss its bonnet, scarf, apron, sleeves, pants or skirt.)

3. Using the story of "The Conjure Wives," the child, in a group of five, will improvise dialogue for the characters in the opening incident which states.... "a lot of old conjure wives was a sittin' by the fire and a cookin' a big supper for theirselves.. an a talkin' about the spells they was a going to weave 'long come midnight." *

4. After the children have improvised the dialogue to develop the characters of the "Conjure Wives" in the opening incident of the story, they will improvise the same incident for the rest of the class to communicate believable characters. The children, as audience, will observe to determine if the characters are believable as revealed through the improvised dialogue. When necessary, suggestions will be given to help the players to strengthen the characters through dialogue.

*Ibid, p. 157.

GOAL IV

The student is able to improvise dialogue to advance the plot.

EXPERIENCES:

1. The child will participate in a brief group discussion concerning the use of dialogue in the playmaking process to advance the plot of the story.

2. The child, in a small group, will read the story of "Three Billy Goats Gruff." Each child will select a character in the story and read the character's dialogue. One child will read the narrative aspects of the story.

3. After reading the story, each child will identify specific statements of dialogue spoken by the character that serve to move the story forward. Note: Older children may follow the same procedure when reading the stories of "The Conjure Wives" and "The Musicians of Bremen." In each instance the child who reads the narrative aspects of the story, along with the others, will determine the accuracy of each child's statements.

4. The child, working in a small group, will become a character who is in a group of survivors in a distressed boat at sea. The survivors are up against a stormy sea, loss of food and water and with no way to communicate to others. It appears as if they are many miles from land and each one wants desperately to survive. The group will decide who they are as survivors. For example, they may be a family, a fishing crew, sailors, pirates, voyagers to a new land, etc. Once the group has decided who they are, each child will choose a character within the group and a relationship to the members of the group. Each child will then improvise dialogue to move the plot into the Middle Incidents where the characters struggle to get what they most want (food, communication, the boat repaired and sailing toward land, the storm to quiet down, etc.).

5. After the group members have improvised dialogue to advance the plot, they will improvise the same Middle Incidents for the rest of the class to communicate dialogue that advances the plot. The children, as audience will observe, to determine if the characters are believable and if their improvised dialogue serves to advance the plot. When necessary, suggestions will be given to help the players aim to strengthen the improvised dialogue.

GOAL V

The student is able to improvise dialogue to develop a vivid image of a character.

EXPERIENCES:

1. The child will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop an image of another character.

2. The children will listen to the story of "Jack and the Beanstalk" read or told by the teacher, by a child or from a recording. After hearing the story the children will identify the characteristics of the character of the Giant as first described by the... lady at the top of the Beanstalk who was "elegantly clad and carried a white wand, at the top of which sat a peacock of pure gold."

3. The child and a partner will improvise the dialogue of the lady who speaks to Jack, develops for him a vivid image of the character of the Giant, and then seeks Jack's promise to obey her. After the initial experience in improvising dialogue, the children will reverse roles.

4. Continuing with the story of "Jack and the Beanstalk" the partners will listen again to the passage in which Jack meets the Giant's Wife at the door of the large mansion. When Jack asks for a night's lodging and begs for a morsel of bread, the Wife expresses surprise and describes her husband as "a powerful giant who would never eat anything but human flesh, if he could possibly get it; that he would walk fifty miles to procure it, usually being out the whole day for that purpose."

5. After listening to the story, the partners will imagine themselves to be the characters of the Giant's Wife and Jack. The child, as the character of the Wife, will respond to Jack's questions and improvise in the character of Jack, will listen to the Wife's improvised dialogue describing the Giant and will improvise dialogue to gain entrance to the Giant's mansion.

6. Children will be asked to read stories or single episodes to identify incidents in which a character develops a vivid image of another character through dialogue.

AUDIENCE

Learning in the role of audience is natural to a child. In his daily living he listens, sees and uses data he gathers. A young child generally asks a parent to be the audience for expression through "dramatic play." For example, a three-year-old may ask a parent to "Watch me. I'm Daddy driving the car." Immediately following his absorption in this play a child generally asks for a response from his parent with a question or a comment.

Even kindergarteners who enjoy "dramatic play" in small group experiences frequently invite their teacher and interested classmates to watch as they spontaneously improvise their "playing" again and again. Players are pleased with audience response whether it is nonverbal, such as applause, or verbal comments from the teacher and peers. Children also enjoy the experience of being an audience and of having a small audience of peers watch their expressive activities, once they are familiar with the nature of the drama activities and procedures.

Instructional guidelines

It is the teacher's responsibility to integrate a child's learning in the role of audience with the learning in the roles of actor and playmaker. Whenever the teacher determines that individuals are ready to assume such responsibilities, the audience role is introduced.

The following guidelines should be considered to establish a learning environment that is relaxed, enjoyable and yet always focused on a purpose.

1. The audience should consist of a small group of peers who listen and view learning activities of others. Size of an audience should remain flexible. It may change from a small group of four or five watching another small group to half of the entire group watching the other half, or an entire group watching two or three participants. Or, when children work in a pair relationship, one child may serve as an audience of one for his partner.

2. Membership of audience groups should change frequently. Students should be given occasional opportunities to choose the membership of a group. However, a teacher should alternate the roles of the audience group with that of the participating group whenever it is feasible.

3. A teacher should clarify the goals for the audience group. In later stages a teacher should ask a child in the group to paraphrase the task. Although the audience task is directly related to the task of the participants, children in the audience need always to know the specific purpose to which they focus their attention.

4. Following an activity, participants and audience should be organized into a seating arrangement that allows for maximum verbal interaction. For example, small group audiences will generally be organized in a circular seating arrangement with the participants. Depending on the kind of physical facilities, children may sit on the floor in the playing space or in chairs arranged in a circular formation.

5. The teacher guides audience discussion to establish guidelines for the processes of evaluation and discussion. In later stages audience and participants may conduct group discussion without the help of the teacher.

Evaluation is the process by which progress toward a student's achievement of the drama goals is determined. The topic of discussion focuses on the goal that the participants sought to achieve.

The teacher guides students to assess a participant's activity on the following basis: (a) whether the participant reached the goal, (b) his/her efforts, (c) concentration, (d) inventiveness and (e) a suggestion to assist the participant.

Children who participate in an activity should have the opportunity to evaluate themselves. Evaluation based on a student's opinion and response to his or her own efforts to achieve a goal can provide indications of individual progress. Children should be encouraged to express the degree of satisfaction with their own progress and to help determine the focus of the next immediate experience and for following lessons.

At the conclusion of each class session, evaluation should provide an opportunity for each student to make an assessment regarding his/her progress toward the goals. Personal evaluation leads, often, to a desire on the part of an individual to work on tasks outside of class in order to overcome his/her acknowledged shortcomings.

In the discussion process, a teacher guides by encouraging each child to (a) contribute a response, (b) keep the discussion focused on evaluation of the goals, (c) avoid interrupting another student who is speaking and (d) summarize the discussion with conclusions evolved from the group. In introductory stages, a teacher focuses the evaluation directly to whether the participants reached the goal and for suggestions to assist participants in achieving the goal. A teacher does not need to try to guide children to evaluate all points in every discussion.

Direct questioning is used. For example, in a MOVEMENT ACTIVITY participants are asked to "Skip from where you are to the end of the room and back again as quickly and as lightly as you can without touching or bumping into anyone." Following this experience, a teacher asks the audience what the players set out to do. "Did the player you watched succeed in doing it?" Children are encouraged to contribute honestly. If interruptions occur a teacher explains that it is necessary to wait to speak until another person has finished speaking. If a child states that the observed child skipped quickly but did not skip lightly, a teacher should ask for suggestions to help the participant concentrate to accomplish the task.

An open-ended questioning technique is used frequently to encourage divergent thinking and to encourage children to elaborate or clarify a verbal response. For example, in response to a direct question as to whether a participant reached a goal, a child may respond, "Jimmy didn't, he goofed." In responses of this nature, a teacher asks a child to explain further or to clarify what is meant. A teacher follows through by asking for suggestions as to how to help the child. Because of the affective nature of evaluation, a teacher should preface a question with a comment that lets the child understand the nature of his or her behavior.

A teacher should control the length of time for group discussion. A teacher aims to keep the discussion dynamic and limited to a short, purposeful evaluation. Through guidance, each child in the audience should be given an opportunity to contribute, so each participant in the activity receives "feedback." A teacher concludes a discussion by summarizing the main points.

6. Following the evaluative discussion the roles of the participants and the audience are alternated. Through a continual interchange of learning roles, each child develops and learns from the variety of experience.

7. Concurrent with the learning activities in the classroom, each child needs the experience of being an audience for theatre productions of aesthetic excellence at regular intervals. Ideally, three theatre experiences in the role of audience during a school year serve as outstanding models for a child's learning. In addition, they serve to convey to a child the significance of the broad field of the art of drama, and may help him perceive a relationship between drama and life as well as between drama and his activities in the classroom.

The above guidelines can be used, then, to help children achieve the outcomes of the goals listed on the following page.

GOALS

I. The student knows that the purpose of the audience is to view, listen and enjoy the activity of the participants.

II. The student knows that an audience responds to drama activity spontaneously with applause and other means of nonverbal communication to the participants.

III. The student knows that an audience member responds to drama activity with evaluative comments to participants following the activity.

IV. The student knows that an evaluative response aims to assess a participant's achievement of the task in relationship to: effort, concentration, suggestions to assist the participant's improvement.

V. The student knows that in a group discussion each member of the group cooperates in four ways by contributing, staying on the subject, avoiding interruptions and summarizing the discussion.

VI. The student is able to evaluate a theatre experience by describing his/her personal emotional response to the play, and to his/her acquired knowledge of acting and playmaking concepts.

VII. The student is able to evaluate a theatre experience through his/her understanding of four of the elements of playmaking: plot, character, theme, dialogue.

BIBLIOGRAPHY

This bibliography has been selected and compiled by students in a Drama Course at the University of Washington; Drama in the Elementary School, under the instruction of Professor Geraldine B. Siks.

The students, Drama Teaching Majors - Elementary School, selected the books from the viewpoints of theory, practical application and availability of books to classroom teachers. The student's name follows the annotation of a particular book.

Theory and Background

Ginsburg, Herber and Sylvia Opper, Piaget's Theory of Intellectual Development--An Introduction, Prentice-Hall Inc., 1969.

Ginsburg and Opper's book is an excellent resource text for the layman of child psychology. It defines in simple terms Piaget's four stages of a child's intellectual development--sensorimotor, pre-operational, concrete operational and formal operational. It delves briefly into methods Piaget used to derive his theory and shows how his theory relates to the education of a child. I feel that this book is necessary in understanding the place of drama in the education of a child. By carefully studying Piaget's experiments, one sees how drama applies to intellectual development.

--Judith Mara Rifkin

Maier, Henry W., Three Theories of Child Development, Harper and Row Publishers, 1965.

The theories of Erik H. Erikson, Jean Piaget, and Robert R. Sears are presented together with some of the implications of these theories for guiding professional practices. Each theory summarized presents a synthesis of all the work of each theorist. Technical terminology is employed but adequately explained. The explanations of each theorist, both in theory and in practice, separate or as a part of an integrated whole, are easily understood and appropriate for practice.

--Louisa Betts Steele

Jones, Robert Edmond, The Dramatic Imagination, Duell, Sloan and Pearce, 1941.

A volume that challenges the use of the dramatic imagination and illustrates what it may do to enhance drama and theatre arts. Jones inspires as he stresses simplicity and the power of the dramatic imagination to stimulate the imagination of others, particularly those in an audience. A brief history of the theatre, and a look at its future, preface the use of the imagination in stage designing, costuming and lighting in chapters 4, 5, 6.

--Sandy Dodge

Moffett, James, Teaching the Universe of Discourse, Houghton Mifflin Co., 1968.

Moffett proposes a theory of discourse - a rationale for English teaching used in A Student-Centered Language Arts Curriculum with "drama as the matrix of all language activities." He admits his theory awaits improvement and completion by other minds. He stresses the realization that proper language manipulation is best taught through naturalism or usage. Moffett devotes a comprehensive chapter to: "Drama: What is Happening." He indicates how drama elements and processes may be used to "expand a child's verbal and cognitive capacities across the whole spectrum of discourse." This book can provide insight for every teacher of every subject, leading to the eventual harmony of the entire school curriculum.

--Wendy Dolan

Moffett, James, A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, Houghton Mifflin Co., 1968.

The handbook is for teachers on the job, student teachers and all others concerned with teaching the language arts. Moffett explains that the handbook describes and illustrates particular language activities that students and teachers will engage in from kindergarten into college. The program as outlined is meant to be integrated both in the sense that continuity is sustained from one general stage of growth to another and in the sense that reading, speech, literature, drama, composition and language are learned by means of each other and interrelated to the point of effacing some conventional categories of the field. Featuring the learner's own production of language, and not incarnated in textbooks, this curriculum adjusts automatically to the students at hand.

--Geraldine B. Siks

Schwartz, Dorothy Thames and Dorothy Aldrich, eds., Give Them Roots and Wings - A Guide to Drama in the Elementary Grades, Alabama State Department of Education, 1972.

A very good source of practical information for anyone interested in creative dramatics. There are ideas for activities and sources of information in the areas of Pantomime, Movement, Sensitivity, Characterization/Improvisation, Dialogue/Vocalization and Dramatic Form. Activities are presented for both primary and intermediate school levels. Included is a glossary for clarification of terms, a checklist for evaluation and an annotated bibliography. The guide is very usable, practical and becomes a good stimulus for individualization of ideas.

--Wendy Dolan

Roberts, Vera Mowry, The Nature Of Theatre, Harper & Row Publishers, 1971.

Although Roberts focuses directly on the nature of theatre she provides also a clear insight into the nature of art and the nature of drama. The book is organized in five sections, Parts I and II should be required reading for all teachers concerned with creative drama and theatre with children.

--Geraldine B. Siks

PLAY ACTING (Movement Exploration and Improvisation)

Barlin, Anne and Paul, The Art of Learning Through Movement, The Ward Ritchie Press, 1971.

The authors have designed "a teacher's manual of movement for students of all ages." Chapters are made up of related exercises organized into groups. Along with each exercise is the age level for which it appears to be best suited. If one exercise can be presented to more than one age group, two ways of presenting it are given. The authors show how to use imagination to motivate physical movement. There are exercises for individuals, pairs and groups. The exercises not only build body coordination, they help the child build his awareness of himself and others.

--Jane Gurtner

Cheifetz, Dan, Theatre In My Head, Little, Brown & Co., 1971.

"To see the children" as one of the chapter's headings states, this quote states succinctly the focal point of the book. The author describes his experience with a 13 week Creative Dramatics Workshop for a group of children, 8-11 years old. Activities and techniques are explained but the emphasis is on the children, their needs, inner desires and their creative playmaking. The author describes a game called "I am your Master" that is planned partly to give painfully shy Donald an opportunity to assert himself. Through "dramatic play" the children reveal their emotions and satisfy basic needs. Joyce, who is otherwise aloof, reveals her grief and unhappiness over her father's death, although it is not immediately apparent why she is so unhappy. "To see the children," through the author's eyes, it becomes apparent that the Workshop was successful.

--Peggy Jayne Peterson

Dimondstein, Geraldine, Children Dance in the Classroom, Macmillan Co., 1971.

Dr. Dimondstein bases this useful guidebook on the Laban theory of movement, within a framework based upon the concepts of the body in space in time with force. The value of including dance in the curriculum as Dimondstein sees it is "in helping children achieve an awareness of the importance of organizing their emotions and of communicating them through the forms of movement." Dance is an experience in communicating with the body rather than with speech. Children become involved in finding their own solutions to creative dance problems in the main areas of space, time and force. Many examples of the types of dance problems used in this process-approach are included. This book, which can serve either as a guide or a source book, is of particular value to the classroom teacher who wishes to increase his or her knowledge of dance as another medium of self-expression and communication.

--Jeff Brewster

Hackett, Lane C. and Robert G. Jenson, A Guide to Movement Exploration, Peek Publications, 1966 (1971).

A practical teaching guide with listed activities and lesson plans that introduce basic movement skills. The book approaches the subject with enthusiasm, enabling all children to explore movement with enjoyment and satisfaction.

--Ann Maureen McCarty

Schurr, Evelyn L., Movement Experiences for Children: Curriculum and Methods for Elementary School Physical Education. Appleton-Century-Crofts, 1967.

A comprehensive guide to planning and implementing a developmental physical education program for children from kindergarten through eighth grade. The main emphasis is on the understanding of movement and of the wide movement experiences proposed for today's elementary school child. The book is divided into four major sections. Part I provides an overview. Part II concerns the teaching process, principles of motor learning and methods to implement them, practical suggestions for organizing content and class presentation and the process of evaluation. Part III serves as a source of information concerning the foundations of all movement skills. Included in Part IV are the experiences, or the activity content, through which the broader skills, concepts and understandings are developed and reinforced. An excellent book for teachers interested in developing more skills in the teaching of movement to children.

--Kenneth Tuggle

Moore, Sonia, The Stanislavski System, The Viking Press, 1960.

Although "the method" and "method actor" are phrases that have become quite commonly used, they are generally used without a full understanding of what they mean. Stanislavski's system is frequently misrepresented in our country today. Sonia Moore does much to clarify the teachings behind the system in a clear, concise manner. This book is not just for actors. It is for everyone who wants better understanding of human actions, reactions and the possible reasons behind them. Exercises contained in the book can be valuable for teachers and their students of all ages. A teacher with insight into the significance of mind and action can do much to help children understand themselves. The Stanislavski System provides a pathway to this insight.

--Wendy Dolan

Spolin, Viola, Improvisation for the Theatre, A Handbook of Teaching and Directing Techniques, Northwestern University Press, 1963.

This handbook and workshop approach may be used effectively with children, adults and professionals concerned with the creative experience of improvisation. The handbook is divided into three parts. The first is concerned with the theory and foundations for teaching and directing, the second with an outline of workshop exercises and the third with special comments on children in the theatre. If followed through in its entirety, it can only produce results of the highest form for all persons involved. Spolin's clear and simply stated text covers all aspects of the teaching-learning process. A vivid example of Spolin's style is that the language used is immediately established by a definition of Terms to Use. Not only is the vocabulary defined, but an explanation of how and why each term is used is supplied. The author concisely brings into focus crucial psychological influences of child development and explains how to use them in the teacher-learner process. The Workshop Exercises (equivalent to the more common known terms: lesson plan) are specific in their instructions and objectives, and a pleasure for the teacher who is interested in achieving concrete goals. The book is brilliantly arranged, clearly written and geared to practical ends.

--Anne Postma

Way, Brian, Development Through Drama, Longmans Green Ltd., 1967.

A basic handbook for use in drama in education. Way has put together theory and activities in a congruent whole. He explores with activities, each of the following in separate chapters: Imagination, Movement, Sound, Speech, Characterization, Improvisation and Playmaking. Each chapter serves to spark new ideas in the teacher who reads with an open and active mind. This book is a must for anyone interested in child development through drama.

--Louisa Betts Steele

PLAYMAKING

Byers, Ruth, Creating Theatre, Trinity University Press, 1968.

This is the second publication in the Paul Baker Studies in Theatre series. Based on the premise that creative playwriting is a means of activating the creative process, the book describes particular steps in the process of originating and developing ideas for play creation, play writing and play production. The techniques utilize the child's natural inclinations to imagine, to invent and to pretend as points of departure for more expansive activities. This serves as an excellent guidebook for developing original

plays with children. Nine original scripts are included to give evidence to the success of Ruth Byer's ideas.

--Jeff Brewster

Pierini, Mary Paul Francis, Creative Dramatics, A Guide for Educators, Herder & Herder, 1971.

The author presents specific methods for providing children with profitable experiences through three approaches to creative dramatics--by way of action, as an art and through storytelling. Each approach is accompanied by step-by-step activities for preschoolers through young adults. The test is accented with abstract black and white illustrations.

--Jan M. Little

Siks, Geraldine Brain, Creative Dramatics-An Art for Children, Harper & Row Publishers, 1958.

Siks confirms a unique understanding of children in a text with appeal not only to educators, but to everyone interested in stimulating children's creativity. She answers concisely the question, "What is creative dramatics?" and points out basic needs of children. In chapters 3, 4, 5 and 6 she offers an understanding of the art of drama, qualities that identify the creative leader, introductory materials to use and guidance techniques to motivate children. Appendices include additional bibliographic sources and story materials for use in creative dramatics. Indexed.

--Sandy Dodge

Siks, Geraldine Brain, Children's Literature for Dramatization, Harper & Row Publishers, 1964.

This anthology of children's literature is just as the title implies, for dramatization. The book is divided into five sections: poetry inviting action, poetry inviting characterization, poetry motivating conflict, stories for young children and stories for older children. Before each of the 136 different poems and stories, Siks has inserted a short suggestion to help in the dramatization of the particular work. The appendix breaks down the verses and stories into seasons where they may be best used. Also, they are organized into age groups to facilitate use by the classroom teacher. While certainly not being the final source for children's literature, this book is an extremely handy source for the teacher wanting to lead his charges in dramatic experience.

--Peter S. Blake

Tyas, Billi, Child Drama in Action-A Practical Manual for Teachers, Gage Educational Publishing Ltd., 1971.

For the beginning or untrained teacher of drama in the elementary school, this book is an outstanding guide. Tyas completely outlines twenty-two different drama units, each of which has its own specific educational objective based on different concepts of drama (i.e. developing imagination through movement and language or developing an awareness of space relationships). Tyas recommends that a teacher use these lesson guides as inspiration rather than following them exactly. Also provided is an excellent bibliography or records and books useful in planning and implementing creative dramatics in the classroom.

--Judith Mara Rifkin

Ward, Winifred, Stories to Dramatize, The Children's Theatre Press, 1952.

A valuable source book for story material useful for classroom dramatization. The first three chapters offer leaders of creative dramatics advice in choosing material, presenting the story, selecting the cast and playing the scene. One hundred and four stories, tales, legends and poems are presented according to their appeal to different age groups and are accompanied with suggested ways to utilize the material. A final chapter lists additional stories, ideas for integrated projects and a bibliography for further reference. Indexed.

--Jan M. Little

Ward, Winifred, Playmaking with Children from Kindergarten through Junior High School, 2nd ed., Appleton-Century-Crofts, 1957.

Although the revision was written in 1957, this textbook is still valuable and current for classroom teachers of children's drama. Topics covered include improvisation, literature for playmaking, play structure, speech improvement and playmaking in religious education, recreation and therapy. A suggested bibliography for further reference and useful story and record list are included. Indexed.

--Jan M. Little

Wagner, Jearnine and Kitty Baker, A Place for Ideas: Our Theatre, Principia Press of Trinity University, 1965.

This book is a collage of ideas-in-action presented as they occur in the Children's Theatre work at Trinity University under the direction of the authors. Here children explore many different media as each individual discovers his/her own vocabulary of expression--art, writing, acting, movement and music. Each work presented is respected for what it is, an experience in learning. Many photographs of children involved in the creative experiences of theatre are included.

--Sharon L. Weil

PLAY PRODUCTION

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An excellent reference for use in elementary as well as secondary schools. Beginning with the Egyptian period and progressing to the 20th century, Barton provides a concise outline of the clothing transitions that covered the world. Each chapter contains many small pen and ink drawings that compliment the text. References to social custom, hair and shoe styles, decorative trim and popular colors will aid the costuming of any production. The book provides practice "do-it-yourself" ideas to aid in capturing the flavor of a period without authentic materials. The text is tedious (at times).

--Nancy Christine Iremonger

Chilver, Peter, Staging a School Play, Harper & Row Publishers, 1967.

This short (143 pages) book contains information primarily for the director of the school play. The various sections include flexible staging, which includes examples of how to adapt to different halls, and choosing the play, which gives the director some idea of how to choose his production, given his limitations. A section, devoted to the actor, should be recommended reading for any high school or even college actor. It gives certain guidelines that the actor must follow in order to get his character across the footlights. The last half of the

book deals with the rehearsals, scenery, lighting, stage management and publicity, all of which provide information that the director must be cognizant of. This is a very good handbook for the high school and community director.

--Peter S. Blake

Dietrich, John E., Play Direction, Prentice Hall, Inc., 1953.

This book is written to provide a clear introduction and overall picture for beginning directors. However, it is also an immediate aid in solving some common directing problems and also a good reference for the more experienced director. Organization of the book is extremely commendable making quick referencing to specified concerns easy. Chapters 1, 2, 3, 12 and 13 may be especially helpful to a creative dramatics leader.

--Jennifer L. Upton

Parker, Oren W. and Harvey K. Smith, Scene Design and Stage Lighting, Holt, Rinehart and Winston, Inc., 1963.

The authors provide an introductory insight into the complex and creative processes of scene design and stage lighting. For the children's drama teacher this book emphasizes the principles that lie behind what is generally accepted as good practices in modern stage design.

--Geraldine B. Siks

Miller, James Hull, Self-Supporting Scenery for Children's Theatre and Grown-Ups' Too, E.T. Tobey Co.

Miller, in dealing with scenery for an open stage, provides a philosophy as well as an extremely practical description for constructing scenery. He offers a complete step-by-step procedure showing an amateur how he may build stage scenery that is flexible, comparatively inexpensive and useful in a variety of ways. Through diagrams and sketches the reader sees how the finished scenery may be used or combined in innumerable, flexible combinations.

--Sharon L. Weil

Supplement
Physical Education
Guidelines for Teachers
Elementary Grades (K-6)
Prepared by Superintendent of Public Instruction

Elementary Physical Education, edited by Dr. Victor P. Dauer

Physical Educational Materials from each of the IDEAS booklets developed by the office of the Superintendent of Public Instruction, Curriculum and Instruction Division, in cooperation with the Tacoma Public Schools and the Federal Way Public Schools.